JANUARY
No. 607

WALT DISNEY'S COMICS

$5.95
$8.50 CAN.

WALT DISNEY'S COMICS AND STORIES 607

THE BEST SELLING COMIC BOOK OF ALL TIME

GLADSTONE

JANUARY
No. 607

WALT DISNEY'S COMICS

$5.95
$8.50 CAN.

ADDRESS ALL CORRESPONDENCE TO:
COMIC COMMENTS · BOX 2079 · PRESCOTT, AZ 86303
OR E-MAIL US AT: **bhc@primenet.com**

I really like William Van Horn and Daan Jippes stories. Looking through my old Gladstone and Disney issues I see that some of my favorite Van Horn stories were written by John Lustig. Any chance of seeing more of Lustig's stories?

Victor Loftus
via e-mail

Watch for "Romance at a Glance," a Donald and Daisy story by Lustig and Van Horn that will grace these pages as soon as it becomes available to us. Also check out ***Uncle Scrooge Adventures*** *#40, which went on sale in August, for John Lustig and Daniel Branca's "High Tech Low Down Blues."*

I've been collecting Disney comics from all over the world for years! I've bought all the American ones since 1986. It's a shame that your other titles had to lose their glossy covers and letters columns, but **WDC&S** seems to be making all that up. Not only with its reformatting, contents and quality paper, but also for Don Rosa's stories, that unfortunately appear in three parts spread over six months. Luckily, as I've heard on the Internet, **WDC&S** is going monthly, which seems to work out much better for Don's stories. **WDC&S** is now one my favorite worldwide titles, together with Greek **Comix**, Italian **Zio Paperone** and French **Picsou**. Don Rosa is really my favorite artist. The Universal Solvent was a brilliant transformation from his Pertwillaby story and there's still a lot to come for you Americans. Some of Rosa's stories that I've already seen in Norweigian comics are "The Incredible Shrinking Tightwad," in which the Ducks dig up the shrinking device which appeared in Barks' "Billions in the Hole" [**Uncle Scrooge** 33], "Lost Charts of Columbus," which is kind of a sequel to "The Golden Helmet" [**Donald Duck** Four Color #408], and his latest one, "The Ten Avatars," which really is the most adventurous story I've ever seen.

Keep up the good work and please print my e-mail address. Thanks!

Arthur de Wolf
Roosendaal, Holland
e-mail: wolfman@pi.net

Thanks for the information. We currently have "The Lost Charts of Columbus" in hand and will schedule it to run full-length in an upcoming issue of ***Donald Duck Adventures****. We'll order in the other two shortly.*

WDC&S 604 was another great issue! "From Wince We Came" was a fairly good Van Horn story, although not his very best. The Mickey Mouse Book feature was interesting, especially the "Mouse Number Thirteen" story, which was a fascinating example of how differently Mickey was thought of back then.

The reprint highlight of the issue was the Bucky Bug story, which had a neat premise and some clever situations I don't usually expect from this type of story. One thing that "bugged" me though, was that it was never shown what the creature hiding in the tree was. Was that resolved in a later episode of the comic strip?

Also noteworthy was the Li'l Bad Wolf story. I hope you plan to print more of these. Some I'd like to see in particular are "Grandma Wolf" (**WDC&S** 73), "Cousin Izzy Wolf" (**WDC&S** 82), "The Three Little Pigs and the Magic Lamp" (Four Color 218), and the stories from **Li'l Bad Wolf** Four Color 403.

"Rumplewatt the Giant" was a neat story, if somewhat heavy on 1930s comic clichés. However I feel the story was harmed by being printed so small. I realize that you want to preserve the original panel arrangement for "authenticity," but why not do it in centerfold format? (The small size also messed up "Blaggard Castle" and "The Sword in the Stone," I feel.)

"The Universal Solvent" was great, as all Don Rosa stories are, but I feel that this one's problem was the Computer Age of Comics: One of my favorite parts of past Rosa stories (and those by other Authors) was the hand-lettered background gag signs, commanding attention yet well-hidden at the same time. Here, the bold, fine, cookie-cutter letters stick out like a sore thumb! Hand-lettering would also improve the dialogue balloons.

One thing I couldn't help but notice was that last issue had an announcement that the Barks paintings would move from the title page to the back cover starting with 604, and the new title page feature would be a surprise. However, the Barks paintings are still where they were before.

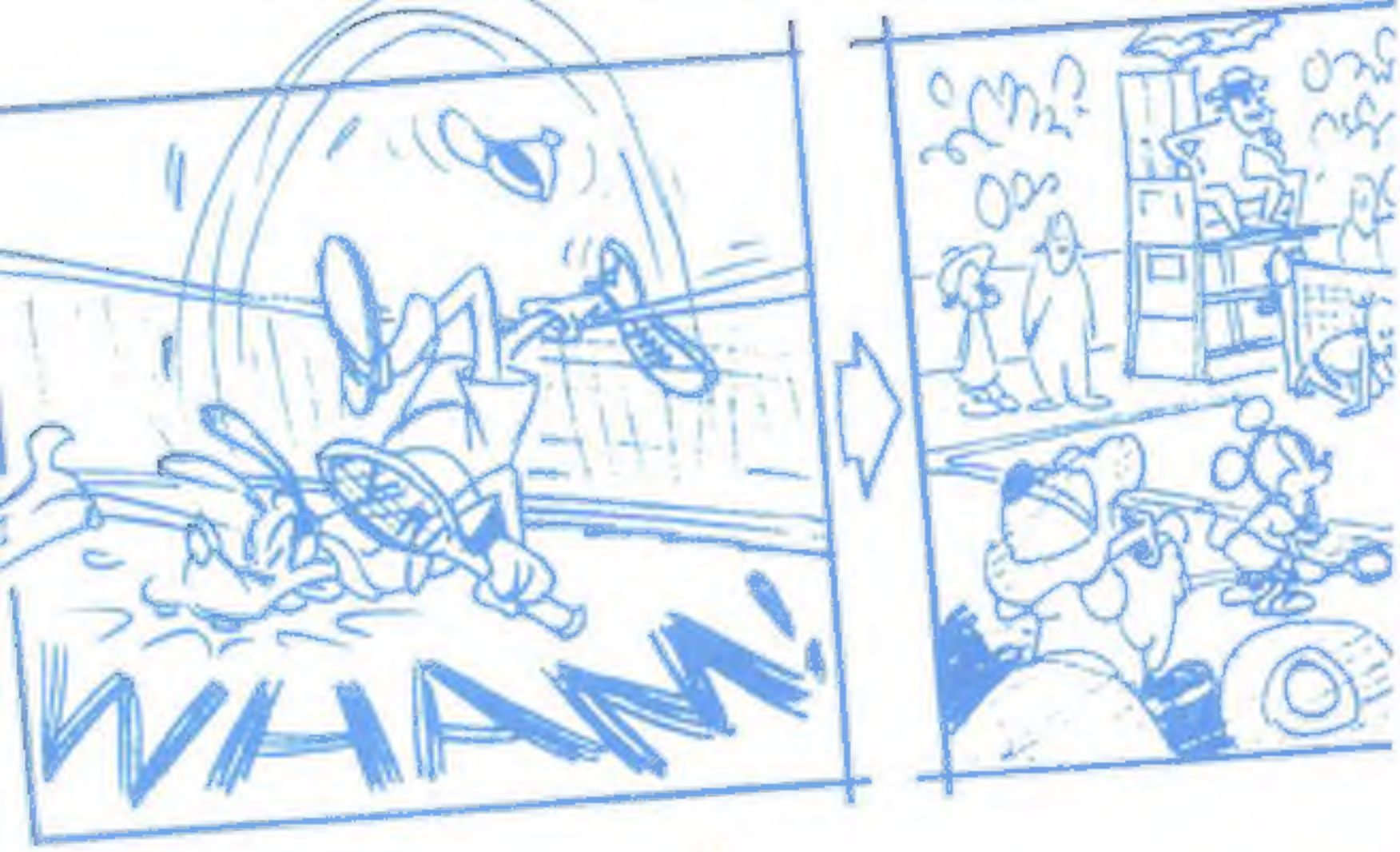
Jonathon Markoff
Vienna VA

The computer lettering is, unfortunately, an economic reality for us these days. Your observations about the signage and other background lettering is well taken, however. We'll

CONTINUED ON INSIDE BACK COVER

WALT DISNEY'S COMICS AND STORIES

GLADSTONE
Prescott, Arizona



WALT DISNEY'S COMICS and STORIES

IN THIS ISSUE

Cover Art:
In the Cave of Ali Baba
oil painting by Carl Barks.

Donald Duck
NUMBER 401
Story, Art and Lettering: William Van Horn
Color: Susan Daigle-Leach

Gladstone Profile:
DAAN JIPPES
Text: Geoffrey Blum

Huey, Dewey and Louie:
The Junior Woodchucks
MAPLE SUGAR TIME
Script and Layout: Carl Barks
Finished Inks: Daan Jippes
Color: Scott Rockwell

Goofy
LOVE CALL
Art: Tony Strobl
*(**Mickey Mouse** 29, February 1953)*
Color: Michael Myers

Mickey Mouse
OUTWITS THE
PHANTOM BLOT
Part 3 of 3
Plot and Pencils: Floyd Gottfredson
Story: Merrill de Maris
Inks: Ted Thwaites and Bill Wright
(KFS 8/7/39-9/9/39)
Color: Summer Hinton

A MEETING
OF LEGENDS
Text: Bruce Hamilton

Scamp
A SOUND COLLAR
Art: Al Hubbard
*(**Scamp** 6, June 1958)*
Color: Michael Myers

Mickey Mouse
IT'S A SNAP
Art: Jack Bradbury
*(**Mickey Mouse** 76, February 1961)*
Color: Colleen Winkler

COMIC STRIP
ARTIST'S KIT
Text and Art: Bob Foster
Additional text: John Clark
Color: Colleen Winkler

Donald Duck
THE ONCE AND
FUTURE DUCK
Part 1 of 3
Story and Art: Don Rosa
Color: Susan Daigle-Leach

Walt Disney's Comics and Stories (USPS 0000-983) No. 607 (Series II), January 1997. Published by The Bruce Hamilton Company, 212 S. Montezuma, Prescott, AZ 86303, under the Gladstone imprint. **Periodicals postage rates paid at Prescott, AZ and at additional mailing offices.**

© Disney Enterprises, Inc. All rights reserved. Nothing contained herein may be reproduced without the written permission of Disney Enterprises, Inc., Burbank, CA.

Subscription rate is $32.00 for six monthly issues, $36.00 Canadian and foreign, or $64.00 for twelve monthly issues (one year), $72.00 Canadian and foreign, payable in U.S. funds.
Postmaster: send address changes to Walt Disney's Comics and Stories, P.O. Box 2079, Prescott, AZ 86302.
Printed in the U.S.A.

PRESIDENT & PUBLISHER
BRUCE HAMILTON
VICE PRESIDENT/
ASSOCIATE PUBLISHER
RICHARD HINTON
SECRETARY/TREASURER
HELEN HAMILTON
EDITOR
LEONARD (JOHN) CLARK
ASSOCIATE EDITOR
GEOFFREY BLUM
ASSISTANT EDITOR
GARY GABNER
ART DIRECTOR
GARY LEACH
PRODUCTION MANAGER
SUSAN DAIGLE-LEACH
PRODUCTION ARTIST
COLLEEN WINKLER
COMPTROLLER
STEVE CALROW
ACCOUNTING/DIRECT
SALES
SANDY HULQUIST
SUBSCRIPTIONS
JANET DVORAK
MAIL ORDERS
MARY JANE CULLUMBER
LITHOGRAPH MANAGER
SUSAN MORSE
SHIPPING
JOSEPH R. CIGLER

ABOUT THE COVER

Carl Barks' oil painting **In the Cave of Ali Baba** was based on his 16-page story "Cave of Ali Baba" first published in **Uncle Scrooge** 37, March 1962.

Another Rainbow (Gladstone's sister company) produced this painting as a limited-edition lithograph for the Summer of 1996. This lithograph is the 34th in the company's on-going fine art series.

ABOUT THE TITLE PAGE

The Scrooge McDuck Midnight Egg was created by Theo Fabergé in 1994 as part of his ongoing series of jeweled egg collectibles. The image of Scrooge that Fabergé chose to use as his model for the egg's interior was taken from Carl Barks' painting, **In the Cave of Ali Baba.**

WALT DISNEY'S

DONALD DUCK

THE SOCIAL SEASON IN DUCKBURG IS IN FULL THROTTLE! THE DENIZENS OF HIGH-SOCIETY STRUT AND PREEN! IT IS A CAVALCADE OF GLITTER CALCULATED TO ROUSE THAT SPARK OF ENVY AND YEARNING SO LATENT IN THE HEARTS AND MINDS OF THE GREAT UNWASHED...

ORPH!

FACE IT, UNCA DONALD! YOU'RE JUST NOT THE HIGH SOCIETY TYPE!

WLLY, WHAT TYPE DO I HAVE TO **BE**?

D95081

WELL, FOR ONE THING YOU'D NEED MORE **SAVOIR-FAIRE!**

MORE **POISE!**

AND A LOT **LONGER FUSE!**

WITH YOUR TEMPER YOU'D LAST ABOUT TEN SECONDS AMONG THE NABOBS OF THE UPPER CRUST!

SIGH! YOU'RE PROBABLY RIGHT, BOYS! BUT IT WOULD SURE BE FUN TO BE A PART OF THE **FABLED 400**! EVEN IF JUST FOR A LITTLE WHILE!

MORNING COMES, AND LO—

HMM! TWO WANTED POSTERS, I'VE WON FOUR BILLION DOLLARS, A BILL FROM THE PLUMBER, AND AN INVITATION TO THE ESTATE OF MRS. P. CROESUS GOLCONDA!

OH WELL, I GUESS I'LL JUST HAVE TO~

AN INVITATION TO THE ESTATE OF MRS. P. CROESUS GOLCONDA?

OH, BE STILL MY FLUTTERING HEART! MRS. G. IS THE **TOP BANANA** OF THE **400**! EVEN HER NECKLACES WEAR NECKLACES!

SOCIETY CAN'T GET ANY **HIGHER** THAN THIS WITHOUT **OXYGEN**!

OBOY! OBOY! I'M GOING TO NEED A MORNING COAT, DICKIE, WHITE TIE, SPATS AND A TOP HAT!

NOBODY IN THIS TOWN IS GOING TO OUT SAVOIR-FAIRE DONALD DUCK!

LATER-

YAWS, COLONEL BUFFORPHINGTON-SNIPPET! THE BOURGEOISE **ARE** QUITE A MEDIUM LOT, ARENT THEY?

???

AH, THE THREE AMBASSADORS FROM STEPPIN-ON-THE-STICKY! HOW **DO** YOUR LORDSHIPS DO?

A BIT BETTER THAN YOU, APPARENTLY!

WHAT'S THE MATTER, UNCA DONALD?

DID YOU GET TANGLED UP IN THE COAT HANGERS AGAIN?

JUST PRACTICING, BOYS! I'VE FINALLY CRACKED THE **400**!

YOU'VE CRACKED SOMETHING! WHAT'S WITH THE GET-UP?

I HAVE RECEIVED AN INVITATION TO A GRAND SOIREE AT THE PALATIAL DIGS OF NO LESS THAN **MRS. P. CROESUS GOLCONDA**!

THE DOYEN OF HIGH-SOCIETY? YOU'VE GOT TO BE KIDDING!

NOPE! I'M ON MY WAY IN **MORE WAYS THAN ONE**! THERE'S A QUART OF VICHYSSOISE IN THE FRIDGE FOR DINNER! TA! TA!

HIGH SOCIETY? UNCA DONALD? THERE'S SOMETHING **SCREWY** ABOUT THIS!

HERE'S THE ENVELOPE THE INVITE CAME IN AND—UH, OH!

WHAT'S WRONG?

I DON'T THINK THIS WAS INTENDED FOR UNCA DONALD! LOOK!

YOU'RE RIGHT! THE ADDRESS GOT WET AND WAS **SMEARED**!

THE NAME HERE APPEARS TO HAVE BEEN DONALD **DOOK**, NOT DUCK!

MR. DONALD DUCK
131 QUACK DR.
DUCKBURG

AND THINKING IT WAS **DUCK**, SOMEONE AT THE POST OFFICE WROTE **OUR** ADDRESS IN!

AND IT'S TOO LATE TO STOP UNCA DONALD NOW!

BOY! IS **HE** IN FOR A SURPRISE!

AND SURPRISED DONALD IS, BUT NOT IN THE WAY THE BOYS THINK!

THIS LOOKS LIKE A **COSTUME PARTY**! DID I READ THE INVITATION WRONG?

YE CATS! I WAS SO EXCITED AT BEING INVITED THAT I DIDN'T READ THE **FINE PRINT**!

MRS. P. CROESUS GOLCONDA REQUESTS THE PLEASURE OF YOUR ATTENDANCE AT A GRAND SOIREE, FRIDAY AFTERNOON AT 5 O'CLOCK.

-ECCENTRIC ENSEMBLES ARE DE RIGUEUR!

OH WELL, FOR ME THIS RIG **IS** A COSTUME! I'LL JUST HAVE TO BRAZEN IT OUT!

OH, VEDDY GOOD! ANOTHER WAITER! BUT REALLY YOUNG SIR, YOU SHOULD HAVE ENTERED THROUGH THE **SERVANT'S** WING!

WAITER? SURE, WHY NOT! I'LL GO ALONG WITH THE GAG!

EVERYONE ELSE IS FROLICSOME! NO REASON WHY **I** SHOULDN'T BE!

ONE HEARS ALL THIS TALK OF A **JEWEL THIEF**!

OH, YES, LORD SNIVELY! THE CAD IS BRAZEN AND CLEVER TO A FAULT!

GETCHA RED-HOT ANCHOVIES!

THE JEWEL THIEF HAS STRUCK AT EVERY FETE THIS SEASON!

IT MAKES ONE ALL GOOSE-BUMPY WONDERING IF HE'LL STRIKE **TONIGHT**?

HAVE SOME OLIVES, GIRLS, NO NEED TO GROUSE! THEY'RE GREEK, AND WHAT'S MORE, THEY'RE ON THE HOUSE!

POP

AND FOR THE BALLERINA TOO PORTLY TO LEAP, A BRACE OF CANAPÉS TO AID IN YOUR KEEP!

I BEG YOUR PARDON?

FOR THE DEVIL, THE GUY WITH THE TAIL, DEVIL'S FOOD SQUARES! THEY DELIGHT WITHOUT FAIL!

HOW DROLL!

PLP PLP PLP

WELL, INTREPID GARÇON, WHAT MOTE OF DUBIOUS CULINARY AMUSEMENT HAVE YOU GOT FOR ME?

AH, FOR THE SUPERCILIOUS BUFFOON IN THE BAGGY BRITCHES, WHIPPED CREAM TRIFFLES THAT'LL KEEP YOU IN STITCHES!

I THINK NOT, DUCK! I'LL LEAVE THE MERRIMENT TO YOU! HEADS UP! HA! HA!

HEY!

PLOOP

AN UP-SCALE WISE GUY, EH?

WELL, IF YOU DON'T LIKE WHIPPED CREAM TRIFFLES, THEN YOU MUST TRY SOME OF THIS! IT'S SIMPLY DIVINE!

WHOOSH

SPLAP

THIS IS AN OUTRAGE! I DETEST LIME GELATIN! HERBERT, DO SOMETHING!

SEE HERE, YOU RUFFIAN! THAT HAPPENS TO BE MY WIFE!

BUT- BUT-

YOWCH!

SPRONG

OOF

MY NECKLACE! HE GRABBED MY NECKLACE!

THUD

IT'S THE JEWEL THIEF!

HE GRABBED IT RIGHT OFF MY NECK!

NOW WAIT JUST A DOGGONE MINUTE! THERE'S BEEN A MISTAKE!

YES, AND YOU'VE MADE IT, YOU CHURLISH GRABNASTY! YOU'VE COME A CROPPER AT LAST!

CALL THE POLICE!

CALL THE ARMY!

SO MUCH FOR HIGH SOCIETY! THIS GOLD-PLATED SNOOT BRIGADE ISN'T ABOUT TO LISTEN TO REASON!

STOP THIEF!

HELP!

GET HIM!

CLONK

HA! THAT'S USING YOUR HEADS, BOYS!

STOP! JEWEL THIEVES ARE NOT ALLOWED ON THE SECOND FLOOR!

OH, YEAH?

WELL PHOOEY TO YOU, HIGHPOCKETS! I'M NOT GOING TO STICK AROUND AND BE PUMMELED BY THAT PACK OF HIGH-TONE HYENAS!

WHY, OH WHY COULDN'T I HAVE JUST BEEN CONTENT WITH FRIDAY NIGHT AT THE WRESTLING MATCHES!

THERE MUST BE A WAY OUT OF THIS MADHOUSE SOMEWHERE!

HE'S UPSTAIRS! FOLLOW ME!

HALLELUJAH! AN OPEN WINDOW! IT MUST LEAD OUT ON TO THE ROOF!

THERE HE IS! AFTER HIM!

IT DOES! ROOF AND FREEDOM, HERE I COME!

WHAT IN THE NAME OF HEAVENLY GRAVY...?

THUD

LET GO, YOU CONFOUNDED NINCOMPOOP! I CAN'T SEE WHERE I'M GOING!

LET GO? YOU'VE GOT TO BE KIDDING!

STOP HIM! HE'S A THIEF!

YOICKS!

WHOA, TWINKLETOES!

WILL YOU FOR CRYIN' OUT LOUD STAND STILL! RUNNING AROUND UP HERE LIKE THIS WILL ONLY LEAD TO...

...GRIEF!

PLOP

GOODNESS GRACIOUS ME! THEY'RE GOING OVER THE EDGE!

SERVES THEM RIGHT!

YEEK! SCREECH!

YOW!

THIS GIVES US ANOTHER TWO SECONDS TO LIVE!

I HOPE MY DESCENDANTS WILL THINK KINDLY OF ME IN THE CENTURIES TO COME!

SPLASH

SOON-

COME OUT OF THERE, YOU! YOU'VE GOT SOME EXPLAINING TO DO!

GLADLY, OFFICER! SPUT! BLUB!

WHERE'S THE GUY IN THE HARLEQUIN COSTUME?

HE'S AT THE BOTTOM OF THE POOL, SIR! CLUTCHING A BAG OF SOME SORT!

THUS-

LOOK HERE, CHIEF, I'M NO DOGGONE JEWEL THIEF! I'M A **GUEST** AT THIS BASH!

FROM WHAT I HEAR, DUCK, YOU'VE BEEN ACTIN' KINDA **STRANGE** FOR A "GUEST"!

WHAT ABOUT THAT GUY? WHAT WAS **HE** DOING PRANCING AROUND ON THE ROOF? AND HOW COME HE SANK LIKE A **ROCK** WHEN HE HIT THE WATER?

HMM! GOOD QUESTIONS!

AND HERE'S THE ANSWER, CHIEF! THIS BAG HE WAS CARRYIN' IS CRAMMED FULL OF **JEWELS!** MUST BE AT LEAST A GALLON OF 'EM!

THEY WEIGH A **TON!**

MERCIFUL MOUNTAINS OF CAVIAR! THOSE ARE **MY** JEWELS!

THAT'S GOOD ENOUGH FOR ME! RYAN, HAUL FANCY PANTS HERE DOWN TO THE CLINK!

YES, SIR!

AM I TO GATHER THEN THAT THIS YOUNG MAN IS **NOT** THE THIEF?

NO, MRS. GOLCONDA, MA'AM! IT LOOKS LIKE OUR MISTER DUCK HERE IS THE ONE WHO **CAUGHT** THE THIEF!

AND SO-

... AND THEN I SAID TO J. HUDSON WHIPPLE-WHIPPLE, THE ICE CREAM KING. I SAID J. HUDSON, OLD BOY, HA! -**MAKE MINE VANILLA!** BLA BLA BLA...

DAILY BLAB
HERO DUCK NABS SOCIETY JEWEL THIEF

DONALD DUCK: TOAST OF HIGH SOCIETY

GLADSTONE PROFILE

DAAN JIPPES

Many children read comics. Some grow up to draw them, but few progress in a straight line from point A to point B. Most try their hand at "respectable" careers before settling into comic book work. Not Daan Jippes. He made a beeline for it.

Jippes first encountered comics at the age of five in his native Amsterdam. Each day on the way to school he would pass a bookshop. It was 1950, two years before Holland started publishing its **Donald Duck** weekly, but the shop displayed a Belgian **Mickey Mouse** comic, and whenever young Daan passed the window, he looked to see if there was a new issue. He had no pocket money and would have stumbled over the French text, but he was fascinated by the cover art. As soon as he could read he begged a subscription, and then one to **Donald Duck**. "That's how it all started," he recalls. "I spent hours tracing poses from those stories. I knew that somehow I wanted to make this my work."

There followed the usual run of schools and a brief stint in the Dutch army, after which the boy found himself in need of a job. Since he had been sketching

steadily for twenty years, it was not too hard to put together a portfolio and show it around the major Dutch art agencies. All advised him to apply to a firm called Illustrated Press, which published a range of family magazines — including **Donald Duck**. Jippes' heart must have skipped a beat. Dreams really do come true, as Disney's publicists say.

His initial duties as layout artist on a women's journal

Daan Jippes at work: a self-portrait. *(Color by Gary Leach.)*

were not so glamorous as his dreams. But with several publications all situated under one roof, Jippes could slide back and forth between assignments. He began drawing weekly strips in various magazines, narrowed his work to cover art for **Donald Duck**, and gradually became a fixture on the staff. By 1975 his role had increased to that of art director. He would report twice a week to look over submissions from a cadre of cartoonists and writers, most of them freelancers like himself. Some stories could be polished on the spot; the rest he took home. It was excellent training but must have been frustrating, for Jippes seldom had the chance to see a comic of his own evolve from plot to finished inks. "Most of my contributions were in the shape of pencil scripts. I didn't do much final art; I started up the motor and guided others. 'Hot Ducks' [published as "Banquet Behind Bars" in **WDC&S** #604] was one of the exceptions. I wanted to do some pages by myself from start to finish." The story ran only three pages, but that was enough to draw praise from Barks and attract the attention of Danish cartoonist Freddy Milton. The result was an intense and fruitful collaboration between the two Europeans. "Freddy's stories were quite ambitious. I wrote him letters analyzing the scripts, offering suggestions. That took hours. Some of the stories went through three drafts."

By 1979 the art director was looking for a change. He packed a fresh portfolio and flew to Burbank — Disney's heartland, as he calls it. There his drawings of Mickey impressed Eric Larson, one of Disney's legendary Nine Old Men, and Daan was invited to become part of the studio. For the next fifteen years he labored on a variety of projects from T-shirts to feature films. Having first proved his worth on the **Mickey Mouse** Sunday strip, he graduated to animation: storyboards and character styling for **The Prince and the Pauper**, **The Rescuers Down Under**, and **Aladdin**. 1992 was spent in Paris directing the European merchandising art for **Beauty and the Beast**. Today Daan is back in Burbank, hard at work on Disney's animated feature for 1998. All this time he has continued to freelance covers and stories for the Illustrated Press, many of which are reprinted in Gladstone's line of comics.

In a field where egos run high, Jippes is roundly regarded as the best of the Barks imitators. Colleagues like William Van Horn and Don Rosa praise his ability to ape the Barks duck of the forties, fifties, even the slicker-looking Donald of the 1960s. It would be hard to imagine anyone else completing the Junior Woodchuck tales that Barks dashed off twenty years ago in the form of sketch scripts. Jippes has drawn and inked eight of these, one of which appears following this article, and hopes someday to finish all 24 in a properly Barksian fashion. Betweentimes he lets traces of Walt Kelly and Paul Murry slip into his art. "Nobody holds a firm grip on me," he insists. "To get stuck in one style would be artistic death. I'm not concerned with developing a Jippes duck; whatever comes out will be Jippes. But I want to give the covers some variety."

In person Daan Jippes is big boned and bearded. He fills a chair or an office rather quickly. But he talks softly, with the rueful chuckle of someone who has seen behind a few too many doors in the entertainment industry. His smouldering ambition remains what it was twenty years ago: to see one artistic project through from start to finish. As he continues to rise up the animating ladder, there's every chance he will do so.

And in the meantime there are all those Woodchuck scripts.

*(This article was first published in slightly different form as "The Dutch Connection" in **Walt Disney's Comics and Stories** #520, July 1987.)*

Walt Disney's

the Jr. Woodchucks

"Maple Sugar Time"

NEED I ASK YOU JUNIOR WOODCHUCKS AGAIN TO SUGGEST WAYS WE CAN RAISE MONEY FOR OUR *CHARITY FUND?*

LAST SPRING WE GAVE A *PANCAKE BREAKFAST!*

AND *LOST* MONEY!

WE TROOPERS *ATE* MORE PANCAKES THAN WE SOLD!

HDLJW10-A

THIS YEAR WE COULD *MUZZLE* THE JUNIOR WOODCHUCKS!

YES, MAKE SURE NO TROOPER EATS MORE THAN HIS OWN WEIGHT IN PANCAKES!

EVERYBODY CAN STOP WORRYING!

OUR MONEY PROBLEM IS *SOLVED!*

GENERALS HUEY, LOUIE, AND DEWEY SEEM TO BEAR GOOD TIDINGS, TROOPERS!

SWEET NEWS WE SHOULD SAY, GREAT S.A.P.P.Y P.A.P.P.Y.'

'STERN ADVOCATOR OF PEANUT-PICKING YARDMASTERISM AND PEERLESS ABECEDARIAN PRODUCER OF PRAISEWORTHY YOUTH!

DUCKBURG IS GIVING ALL CITIZENS FREE RIGHT TO GATHER *MAPLE SAP* IN SUGAR PARK!

MAPLE SAP MAKES *MAPLE SUGAR!* AND WE CAN *SELL* MAPLE SUGAR!

HI-DE-HO! A SUGARIN' WE WILL GO!

TROOPS A AND B FETCH THE SAP BUCKETS TO THE PARK!

GENERALS HUEY, LOUIE, AND DEWEY, RUSH TO THE PARK AND *STAKE CLAIMS* ON TWENTY FAT, *JUICY* MAPLES!

OTHER FOLKS BESIDES THE JUNIOR WOODCHUCKS NEED EXTRA MONEY! ONE IS TYCOON SCROOGE McDUCK!

BRRR! THE WIND COMING THROUGH THAT BROKEN WINDOW IS *COLD!*

I SHOULD BUY A NEW PANE, BUT IT WOULD *COST* FIFTY CENTS!

BETTER TO PLUG THE HOLE WITH *MONEY BAGS!*

BUT ALAS! I HAVEN'T ENOUGH MONEY BAGS TO *QUITE* COVER THAT BROKEN PANE!

HOW, OH HOW, AM I GOING TO MAKE A FEW FAST BUCKS TO FILL SOME EXTRA BAGS?

OH, OH!

HI HO! HI HO! A SUGARIN' WE WILL GO!

GOOD OLD DUCKBURG —LETTING EVERYBODY TAP THE MAPLE TREES IN SUGAR PARK!

AND ALL FOR FREE! WHOOPEE, DEE! DEE!

?

?

ZEEOW!

WHAT WAS THAT THAT PASSED US — A *COMET?*

LOOKS LIKE OUR *UNCA SCROOGE* WITH UMPTEEN *BUCKETS* GOING TOWARDS SUGAR PARK!

WAK! WE CAN'T LET *HIM* BEAT US TO THE GROVE!

HE'LL LAY CLAIM TO *EVERY* TREE IN SIGHT!

FASTER! FASTER! WE'RE YOUNG AND *SPEEDY* ENOUGH TO BEAT AN OLD DUCK LIKE UNCA SCROOGE!

YES, BUT I'M *OLD* AND *FOXY* ENOUGH TO KNOW HOW TO *SLOW YOU DOWN!*

HELP!

HELP!

HELP! HELP!

THIS BUCKET MAKES ME *HELPLESS!*

TRY LANDING *UPSIDE DOWN* AND FEEL *TWICE* AS HELPLESS!

SOUNDS LIKE MY NEPHEW'S VOICES!

HELP!

DOUBLE HELP!

TRIPLE HELP!

SO THEY ARE .. HUEY, LOUIE, AND DEWEY!

UNCA DONALD!

SORRY WE CAN'T TAKE TIME TO THANK YOU, UNCA DONALD!

WE'RE HURRYING TO SUGAR PARK TO CLAIM MAPLE TREES!

BEFORE SOMEONE BEATS US TO THEM!

WELL, SOMEONE IS BEATING YOU TO THEM — ME!

IT SO HAPPENS I NEED MONEY TO BJY DAISY A BIRTHDAY PRESENT!

HELP!

HELP! HELP!

HARK AHEAD, TROOPERS! FEET WAVING! THE JUNIOR WOODCHUCK DISTRESS SIGNAL!

WE CAN'T TAKE TIME TO EXPLAIN GREAT S.A.P.P.Y. PAPPY.

WE MUST REACH SUGAR PARK IN *ALL HASTE!*

JUST AS WE FEARED *UNCA SCROOGE* HAS NAILED HIS CLAIM CARD TO THE *ENTIRE* FIRST GROVE OF TREES!

AND *UNCA DONALD* HAS CLAIMED THE *SECOND* GROVE!

BUT ALL IS NOT LOST! THERE'S A *THIRD* GROVE BEYOND THIS THICKET!

OH, NO!

THE *LITTLEST CHICKADEES* HAVE *USURPED* THIS GROVE!

TEE HEE! HEE HEE HEE HEE! WHY ARE GIRLS LIKE A TREE? FEEPLE, FAPPLE, FOPLE, FAPLE! 'CAUSE THEY'RE *SUGARY* LIKE A *MAPLE!*

OH, THAT JUNIOR WOODCHUCKS SHOULD SUFFER SUCH IGNOMINY!

WE GOT TO THE PARK THE *LASTEST* WITH THE *LEASTEST!*

SPEAKING OF THE LEASTEST, HERE'S ONE SMALL MAPLE THAT *NOBODY* HAS CLAIMED!

WHO WOULD?

WE WOULD! WE WOODCHUCKS ARE NOT TOO PROUD TO TAP SUCH A RUNTY TREE FOR *CHARITY!*

PERHAPS IT WILL YIELD ENOUGH *SAP* TO BUY SOME STARVING CHILD A MARSHMALLOW!

TROOPERS, JUNIOR WOODCHUCKS WOULD NOT GIVE A STARVING CHILD A *MARSHMALLOW!*

WE'RE SORRY GREAT S.A.P.P.Y. P.A.P.P.Y.!

WE MEANT A FORTIFIED, VIGOR-PACKED SOURDOUGH *PANCAKE!*

COME ON, YOU *LAZY TREE!* IS THAT THE FASTEST YOU CAN DRIP SAP IN MY BUCKETS?

COME ON, TREES! DRIP *FASTER!* DAISY NEEDS A PRESENT *THIS* YEAR — NOT NEXT!

UNCA DONALD AND UNCA SCROOGE GOT ALL THE BEST TREES...

...AND THEY'RE STILL GRIPING!

OH, OH! LOOK!

LUCKILY I OWN A DAIRY NEARBY WHERE I COULD BORROW A *MILKING MACHINE!*

THERE! NOTHING LIKE APPLYING *MODERN TECHNOLOGY* TO AN OLD PROCEDURE!

WELL! WOULD YOU LOOK AT MY *PIG* OF AN UNCLE!

I CAN GET *GREEDY,* TOO!

THIS TRACTOR'S POST *GRIPPER* MAKES MAPLE TREES BEHAVE LIKE *JUICY LEMONS!*

SQUISH!

OH, ALACK A DAY!

THERE WILL BE NO SAP LEFT IN EVEN THE *GROUND* WHEN THOSE EXPLOITERS FINISH!

HOW IS *OUR* POOR LITTLE MAPLE PRODUCING?

SO FAR NOT A *DROP* OF SAP!

BUT, WAIT! I *HEAR* SOMETHING COMING THROUGH THE SPOUT!

A *PEANUT!*

OH, WOE IS JS!

OUR HOPEFUL MAPLE IS ONLY A *HOLLOW SHELL*, TROOPERS!

IT'S A *STOREHOUSE* FOR RATS AND SQUIRRELS!

FAREWELL TO OUR SWEET SUGAR DREAMS!

THE JUNIOR WOODCHUCKS ARE NOT THE ONLY ONES FEELING FRUSTRATED!

IN SPITE OF MY POWERFUL SAP-SQUEEZER, I'M NOT GETTING ENOUGH SAP TO BUY DAISY'S BIRTHDAY GIFT!

IN FACT, IT LOOKS LIKE THE LEVEL OF SAP IN MY TANK IS *LOWER* THAN IT WAS EARLIER!

I WONDER IF MY GREEDY UNCLE HAS BEEN DOING A LITTLE *SAP SNITCHING?*

ONALD DUCK

NOPE! HIS TANK LOOKS *LOW*, TOO!

MY TANK MUST *LEAK!* IT SHOULD BE MORE *FULL* THAN IT IS!

SCROOGE McDUCK

? ? ?

AHA! SO *THAT'S IT!* MY *NEPHEW* IS SNITCHING MY SAP!

NHAM

SCROOGE DUCK

I WON'T GET MAD! I'LL JUST SNITCH *TWO* BUCKETS FOR HIS ONE TO GET *EVEN!*

AH! SWEET REVENGE! AND I MEAN *SWEET!*

DONALD DUCK

LOOK, AUNTIE CHICKADEE! THAT OLD DUCK IS SNITCHING *SAP* FROM THAT OTHER DUCK'S HOLDING TANK!

MAYBE HE STOLE *OUR SAP!* THIS TANK LOOKS MIGHTY *LOW* TO ME!

HE NEEDS TO BE TAUGHT A *LESSON!* YOU GIRLS STAY WITH THE SAP BUCKETS!

AS SOON AS THE OLD DUCK LEAVES HIS TANK I'LL RECOUP MY CHICKADEES' FORTUNE!

SCROOGE McDUCK

ABOUT THEN!

WAK! MY TANK HAS LOST *ANOTHER FIVE GALLONS* OF SAP!

DONALD

WHO? WHO'S SNITCHING IF *NOT* UNCLE SCROOGE?

AHA! THAT FEROCIOUS *NEST MOTHER* OF THE LITTLEST CHICKADEES!

DONALD DUCK

FIRST TIME SHE'S NOT LOOKING, I'LL SNATCH *MY SAP* RIGHT BACK!

DONALD DUCK

AS DONALD LEAVES HIS TANK A HOSE DROPS DOWN FROM THE DENSE BRANCHES OVERHEAD!

SWOOSH!

THEN COMES UNCLE SCROOGE!

SWISH!

DONALD DUCK

DIP!

DIP!

DONALD DUCK

POUR!

SNEAK!

DIP!

SCROOGE McDUCK

CHICK A EES

SNEAK!

DIP!

SCROOGE McDUCK

POUR!

DONALD DUCK

SNEAK!

SOMETHING *CROOKED* IS GOING ON HERE! MY TANK GETS *LOWER* THE MORE I *POUR!*

SAY, *WHO ELSE* IS IN THESE WOODS BESIDES US SAPPERS?

THOSE ROWDY *JUNIOR WOODCHUCKS!*

SO! YOU TANK TAPPING SAP SNITCHERS! WHERE HAVE YOU PUT THE *LOOT?*

SNITCHERS? LOOT? SIR, ARE YOU SUGGESTING

YES, I'M SUGGESTING!

WAK! NO SAP! THESE WOODCHUCKS DON'T EVEN HAVE A WET BUCKET!

IN THE TREETOPS..

QUICK! REEL IN OUR SUCTION HOSES!

LET'S SCRAM WHILE NOBODY'S NEAR!

WAIT! THERE'S ONE LAST PINT IN THIS DUCK'S TANK!

SOMETHING TOLD ME WE SHOULDN'T HAVE TRIED FOR THAT LAST PINT!

THE BEAGLE BOYS!

THEY STOLE OUR SAP!

AND NOW THEY'VE SPILLED IT!

EVERYBODY GRAB A BEAGLE BOY! THERE'S A REWARD OUT FOR EACH OF THEM!

FAT REWARDS!

SO

WHO CARES ABOUT *SUGAR* *MONEY* WHEN A BEAGLE BOY FETCHES ENOUGH CASH TO FILL THOSE MONEY BAGS I NEED!

BRING OUR TANK AND BUCKETS, GIRLS! WE'VE HAD A *RICH* DAY AFTER ALL!

WELL! HOW *SWEET* FOR EVERYBODY ELSE!

YEAH! EVERYBODY BUT US JUNIOR WOODCHUCKS!

WE'LL HAVE TO FORGET ABOUT OUR *CHARITY FUND!*

=SIGH!=

HEY, LOOK! OUR RUNTY TREE IS FLOWING *SAP!*

FLOWING! IT'S *GUSHING* LIKE A *RIVER!*

A *RIVER* IS RIGHT, TROOPERS! ALL OF THAT *ABANDONED SAP* IS FLOWING INTO THE *HOLLOW TOP* OF OUR TREE!

AND SO DUCKBURG TROOP HAS A VERY *SWEET* NIGHT BOILING SAP!

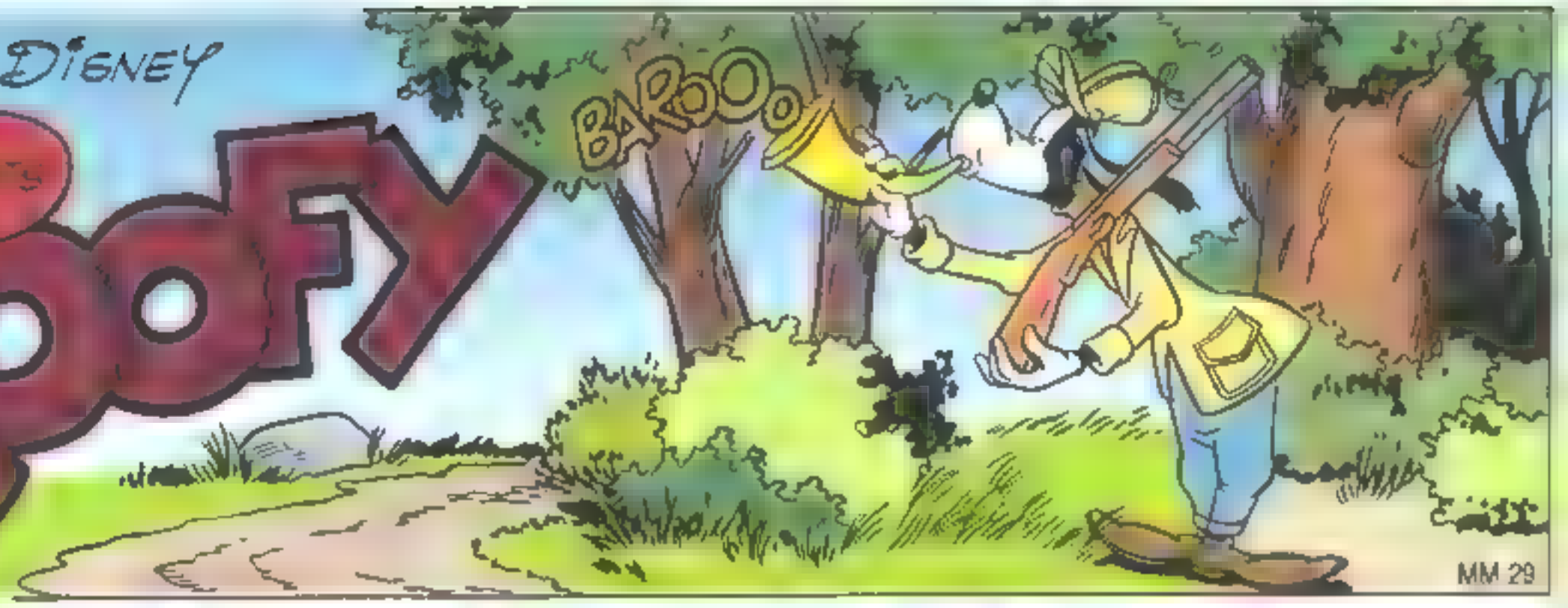
HI, HO! HI, HO! A SUGARIN' WE DID GO!

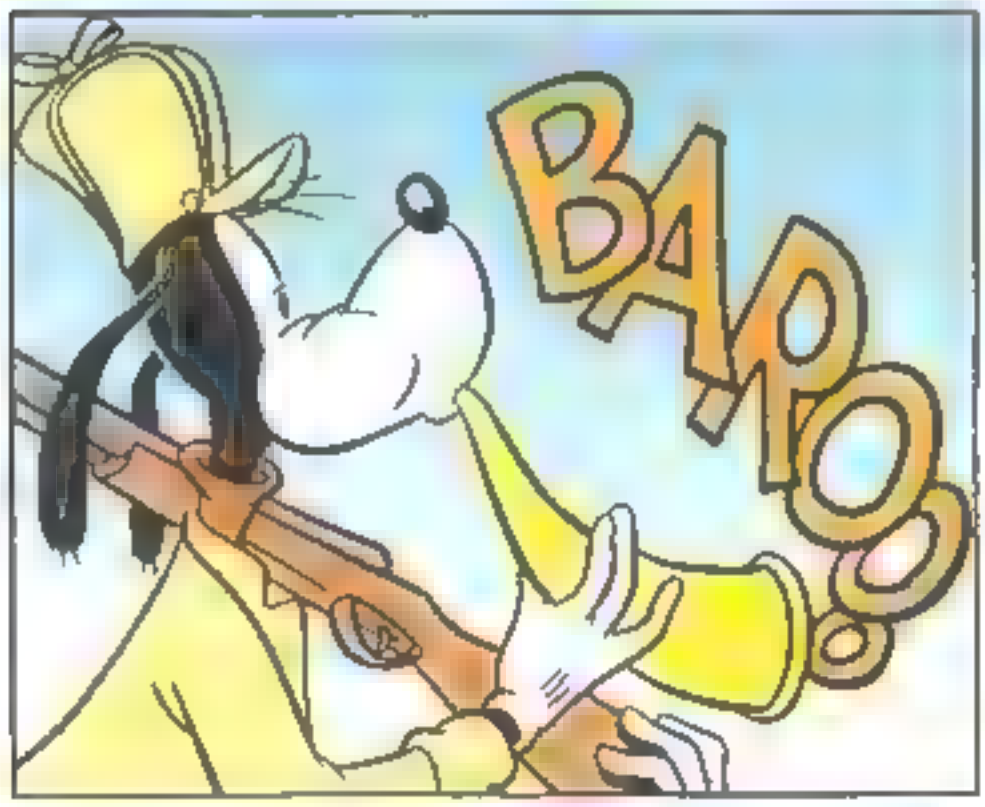
AND THOUGH WE HAD NO TREES TO TAP, WE ENDED UP WITH ALL THE SAP!

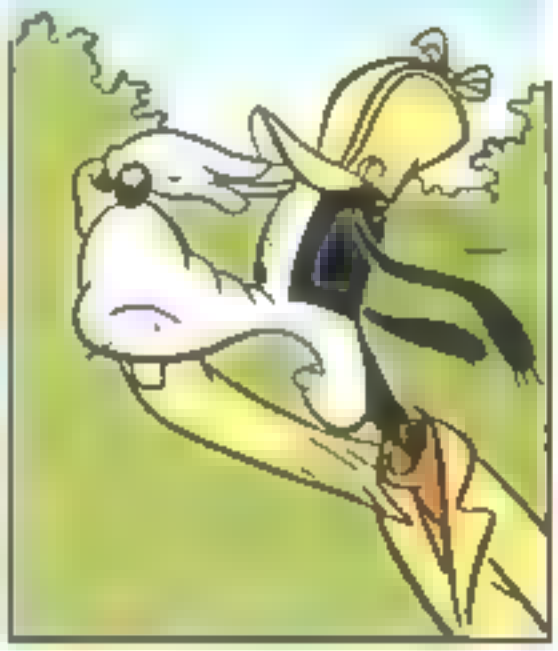
AND THAT'S NOT JUST A LOT OF YAP! *HI, HO!*

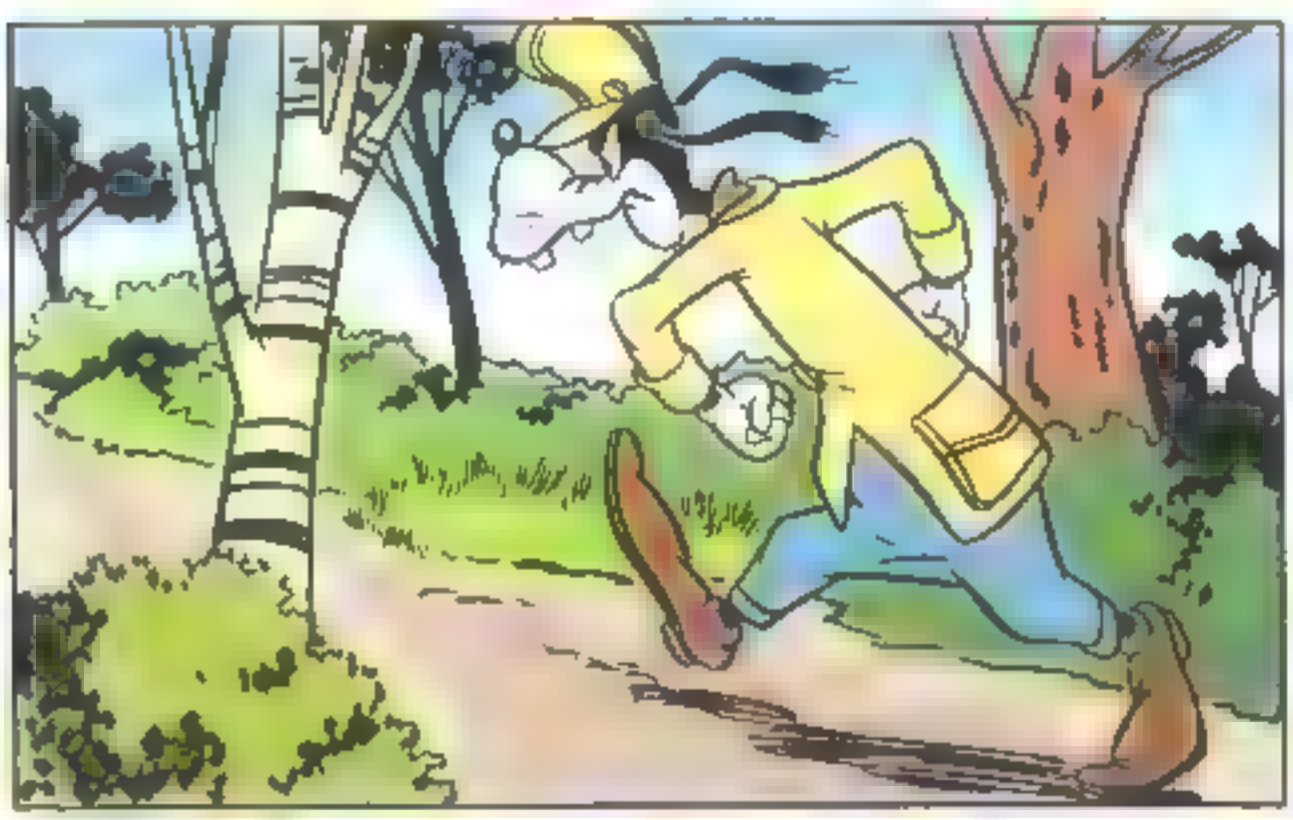
WALT DISNEY

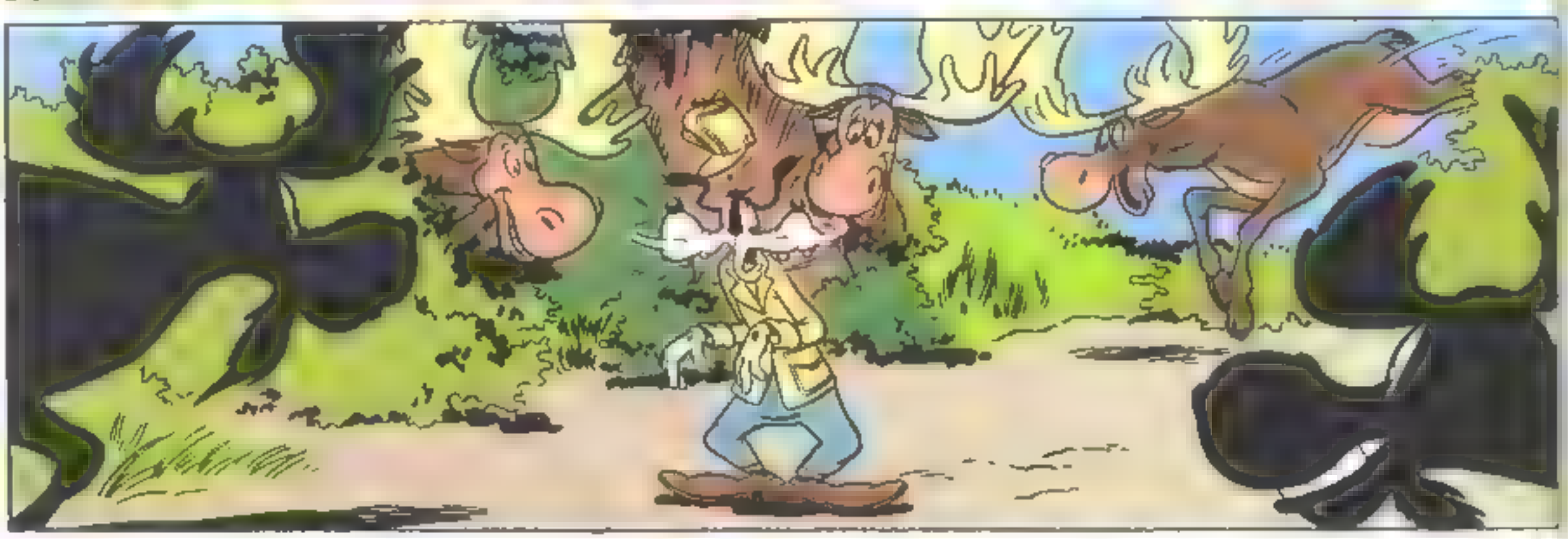
GOOFY











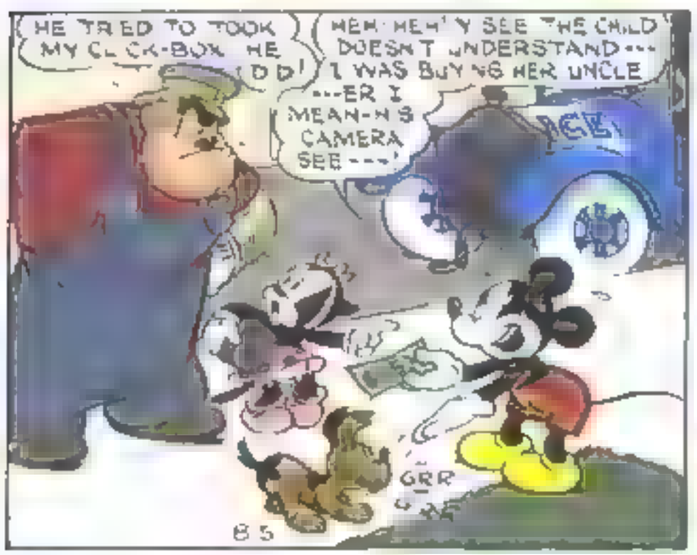
Walt Disney's

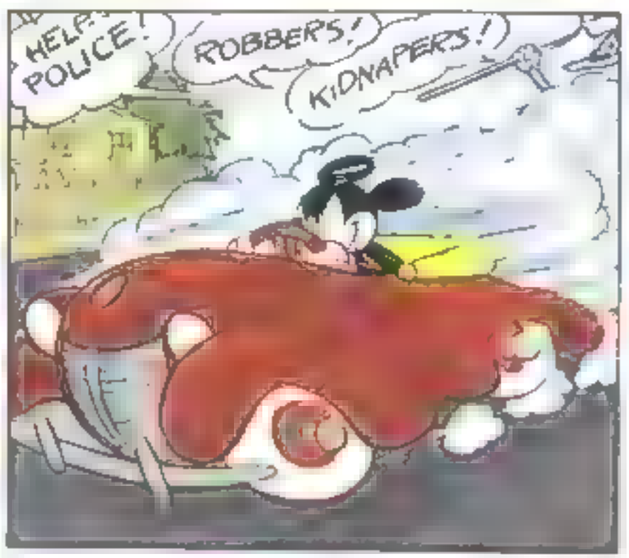
MICKEY MOUSE

OUTWITS THE PHANTOM BLOT

Through hard work and persistence Mickey has tracked down the specific camera the Blot is so desperately searching for! Now he must find the answer to the mystery before the Phantom Blot stops him for good!

(KFS 8/7/39-9/9/39)


HE TRIED TO TOOK MY CLICK-BOX HE DID!
MEH-MEH-Y SEE THE CHILD DOESN'T UNDERSTAND... I WAS BUYING HER UNCLE ...ER I MEAN-HIS CAMERA SEE---!
GRR
85



WITH THE LONG SOUGHT CAMERA FINALLY IN HIS POSSESSION, MICKEY BEATS A HASTY RETREAT FROM STICKLEVILLE'S ANGRY BUT MISUNDERSTANDING CITIZENS!

WELL, THIS OUGHTA BE FAR ENOUGH TO BE SAFE!

G-GOSH---I'M SCARED TO OPEN THIS! IF IT'S NOT WHAT I THINK IT IS, MY WHOLE CASE IS A FLOP!

BUT IF I'M RIGHT---I OUGHTA FIND---

---AND I DID!! BOY-OH-BOY-OH-BOY---I'VE GOT THE ANSWER TO THE WHOLE DOGBONE CAMERA MYSTERY!

HOT DOG! WITHOUT THIS PIECE OF PAPER THE "BLOT" IS ABSOLUTELY LICKED!

POSSIBLY, MY FRIEND! BUT NOW, YOU SEE, I HAVE THAT PIECE OF PAPER!

WHETHER YOU HAND IT OVER QUIETLY, OR---SUFFER A WORSE WAY OF LOSING IT!

THE HECK I WILL

FOOL!

ALL I NEED IS TO GET THIS PAPER TO THE POLICE--- BUT JUMPIN' JOE---THAT GUY'S SURE GOT A FAST CAR!

KEEP AWAY YOU IDIOT, YOU'LL GET US BOTH KILLED!

OH, NO--- NOT BOTH OF US!

CHANGE HERE MY FRIEND--HA-HA! END OF THE LINE!

DISNEY

AFTER FINALLY GETTING THE CAMERA THAT CONTAINS THE MYSTERIOUS HIDDEN PAPER, MICKEY IS AGAIN OUTWITTED BY THE "BLOT!" THE VILLAIN FORCES MICKEY'S CAR OFF THE ROAD, CRASHING IT INTO A TREE!

W-WHAT HAPPENED? I FEEL -- SICK!

YOU FEEL MARVELOUS --- COMPARED TO HOW YOU WILL FEEL!

FIRST--I'LL TAKE CARE OF THIS DOCUMENT YOU SO KINDLY FOUND FOR ME!

THEN I'LL TAKE CARE OF YOU --- FOR THE LAST TIME!

Y-YOU CAN'T --- GET AWAY --- WITH TH-S ---!

YOU HAVE ANNOYED ME TOO LONG, MY FRIEND! FROM THIS DAY ON, MICKEY MOUSE IS BUT A MEMORY!

WALT DISNEY

I STILL SAY Y WON'T GET AWAY WITH TH S! THE POLICE ARE WITH ME ---!

THE POLICE? HA-HA-HA! YOU MEAN THE CORONER!

SORRY TO HAVE TO DO TH S BUT "DEAD MEN TELL NO TALES!"

YEH? WELL, I'M STILL PLENTY ALIVE!

OH, THAT'S JUST A TEMPORARY CONDITION --- IT WON'T LAST LONG!

ANYTHING NEW ON THE "BLOT" CASE?

ALL UNDER CONTROL, CHIEF! TH' FIRST MOVE THAT BIRD MAKES, HE'S A GONE GOOSE!

WALT DISNEY

ANOTHER ONE OF YOUR CRACK-BRAINED TORTURE STUNTS. EH! HAVEN'T Y FOUND OUT THEY NEVER WORK?

THERE WILL BE NO SLIP THIS TIME! I HAVE MADE ARRANGEMENTS THAT GUARANTEE SUCCESS!

SORRY I CAN'T STAY MYSELF, BUT SINCE YOU FOUND THAT LITTLE PIECE OF PAPER FOR ME I MUST BE ON MY WAY WITH IT!

THAT PIECE O PAPER SEEMS TO BE GOSH-AWFUL IMPORTANT!

AH, IT'S WORTH A FORTUNE, MY FRIEND --- A VERY LARGE FORTUNE! NOW, WE CAN TEST THIS OUT IF YOU'LL KINDLY JERK YOUR FOOT A LITTLE!

OH YOU WON'T DO THAT? WELL I DARESAY YOU WILL AT THE PROPER TIME!

WALT DISNEY

AGAIN CAPTURED BY THE "BLOT," MICKEY IS FORCED INTO ANOTHER OF THE VILLAIN'S INFERNAL DEVICES!

I'M QUITE PROUD OF THIS LITTLE ARRANGEMENT! A HOT FOOT---A SUDDEN JERK AND-- BANG!

'SPOSIN IT DOES GET ME Y RAT--- TH COPS LL GET YOU!

THE COPS! HA-HA-HA! BY THE TIME THEY FIND YOUR BODY I'LL BE HALFWAY ACROSS THE OCEAN---WITH THIS!

FAREWELL, MY FRIEND! I REGRET THIS ENDING OF OUR ACQUAINTANCE ---BUT THAT'S LIFE ---AND DEATH!

OW--- THAT'S GETTIN' WARM! BUT IF I MOVE MY FOOT ---GOSH!

WOW! WHAT A PICKLE! A BURNING CANDLE IS GIVING MICKEY THE HOT FOOT, BUT TO MOVE HIS FOOT WILL FIRE THE GUN OVER-HEAD!

OUCH--- T'S GETTIN' HOTTER! IF I COULD ONLY EDGE TH S STOOL OVER TO THAT KNOT HOLE!

'T'S MOVIN A L'TTLE! IF I CAN STAND THE HEAT---!

---BUT I CAN'T STAND-- OW!---MUCH MORE---!

BANG!

DROPPING ONE LEG OF THE STOOL THROUGH A KNOT HOLE, MICKEY OVERTURNS IT, BARELY ESCAPING THE BULLET MEANT FOR HIM!

NOW MR "BLOT" YOUR CANDLE GADGET'S GONNA COME IN VERY HANDY---

---FOR BURNIN' THE ROPE Y'TIED Y ME WITH!

NOW! JUST WAIT'LL I GET MY HANDS LOOSE AND THEN SOMEBODY'S IN FOR A BIG SURPRISE!

A MIGHTY BIG ---HEY!!?

JUST AS HE IS FREEING HIMSELF FROM ONE OF THE "BLOT'S" DEADLY DEVICES MICKEY SUDDENLY FINDS H.M-SELF FALLING THROUGH A TRAP DOOR!

OOPH!

I'S A BARBER CHAIR AND FER PETE'S SAKE--- IT'S SINKIN'!

SHIP!

WHAT TH'---!!?

MY HANDS ARE FREE! SOMETHIN' CUT---OWOO-O-O ---THAT WASN'T WHAT IT WAS MEANT TO DO!

I'M GETTIN' OUTA HERE BEFORE SOMEP'N ELSE--OH-OH--- LOCKED IN!

THAT'S FUNNY! LOOKS LIKE THIS'S THE KEY HANG'N' HERE!

IT IS THE -- WOW!! 'T'S WIRED--!!

RRRR

OW!

I THINK THAT GUY REALLY MEANT TO BUMP ME OFF!

ESCAPING MIRACULOUSLY FROM ONE TRAP AFTER ANOTHER, MICKEY IS GROGGY BUT STILL DETERMINED TO KEEP AFTER THE "BLOT!"

HOPE TH'S JUNK W'LL ST'LL RUN! HOT DOG-- SHE DOES!

IT'S NOT MY FAULT S.R.! I HAVEN'T GOT A SPEEDBOAT LEFT--- THEY'RE ALL OUT!

STUPID DUNDERHEAD! I'VE WASTED ENOUGH TIME-- GET ME A BOAT!

LUCKILY I KNOW WHERE TO GO SINCE HE SO KINDLY BRAGGED ABOUT BEING BOUND FOR THE OCEAN!

GOSH--THERE HE GOES! I'M JUST AN EYELASH TOO LATE!

WALT DISNEY

CAESAR'S GHOST! I THOUGHT I FINISHED THAT PEST!

SKRE-E-

8 21

WELL, NO MATTER! BEFORE HE CAN TIP OFF THE POLICE I'LL BE IN MID-OCEAN!

ROWWPH!

FAREWELL MY FRIEND! TOO BAD YOU MISSED THE BOAT!

WHO-M SSED --- WHAT --- BOAT?

MAKING HIS GETAWAY IN A STOLEN SPEEDBOAT, THE "BLOT" IS AMAZED TO DISCOVER MICKEY CLING NG TO AN AQUAPLANE ATTACHED TO THE STERN!

YOU MEDDLING LITTLE --- I'LL SETTLE YOU!

8-22

BANG! BANG! BANG! BANG! BANG!

EMPTY! THE BLASTED POOL BEARS A CHARMED LIFE!

CLICK!

CURSE THE LUCK! MUST I ALWAYS BE HAUNTED BY THAT PESTIFEROUS WART?

TUT-TUT, OLD BOY--- YOU'RE LOSIN YOUR TEMPER!

TAKE YOUR CHOICE, YOU FOOL--- LET GO NOW OR BE DASHED TO PIECES!

DRY DOCK — BOAT REPAIRS

YOU ASKED FOR IT!

EPAIRS

GOOD GOSH --- NO RUDDER!!

THROWN LOOSE FROM THE "BLOT'S" SPEEDBOAT, MICKEY LANDS IN ANOTHER BOAT WHICH STARTS OFF CARRYING HIM THROUGH THE WATER AT A RIOTOUS PACE!

GOOD NIGHT---THIS THING'S GOT NO RUDDER! I CAN'T STEER IT!

?... ?

THANKS FOR THE COMEDY MY FRIEND! I TAKE MY LEAVE WITH A PLEASANT MEMORY!

MY GOSH--NOW HE'S GOT A PLANE! AND WHAT CAN I DO--WITH THIS?

WALT DISNEY

WHAT SOUR LUCK! HELPLESS IN A BOAT WITH NO RUDDER--- WHILE THE "BLOT" GETS AWAY IN A PLANE!

I'D ADVISE YOU TO SWIM IT--- YOU'D AT LEAST GET SOMEWHERE!

HEY--IF WE TURN THIS WAY FAR ENOUGH THERE'S JUST A CHANCE---!!

UNKNOWN TO THE "BLOT," WHO IS MAKING HIS ESCAPE IN A PLANE, MICKEY GRABS PART OF THE PLANE AND HOISTS HIMSELF ABOARD!

BOY, AM I LUCKY! ANOTHER SECOND AND HE'D HAVE MADE A CLEAN GETAWAY!

Y' DON'T KNOW IT, MR "BLOT" BUT Y' GOT A PASSENGER WHO WANTS TO GO THE OTHER WAY!

AND, REMEMBER, THE CUSTOMER'S ALWAYS RIGHT--- SO LET'S--- UNK--- TURN AROUND!

THOUSAND NAMES OF A DEVIL! THE SHIP'S OUT OF CONTROL!

WALT DISNEY

APPARENTLY MAKING A SAFE GET-AWAY IN A SEAPLANE, THE "BLOT" IS SUDDENLY STARTLED WHEN THE PLANE STARTS TO TURN OUT OF HIS CONTROL!

CURSE THE SHIP --- THE PLAGUY RUDDER MUST BE JAMMED!

HE DOES NOT KNOW THAT A LITTLE STOWAWAY IS STEERING THE PLANE FROM BEHIND.

RIGHT ON AROUND OL' BOY --- POINT YOUR NOSE FOR HOME!

MEANWHILE, AT POLICE HEAD-QUARTERS, DETECTIVE CASEY IS READY TO PRESENT HIS COMPLETE CASE TO CHIEF O'HARA!

I'VE GOT THE WHOLE WORKS, CHIEF! FULL DESCRIPTION --- WHERE HE HANGS OUT --- FINGERPRINTS --- EV'RYTHING! I TOLD YA I'D DO IT, DIDN'T I?

SURE, HE TOLD ME --- QUITE FREQUENT! NOW, LET'S HEAR WHAT YE GOT THERE!

IN THE POLICE CHIEF'S OFFICE.

ON THE NIGHT OF THE 12TH THE "BLOT" ATE CORN BEEF AND CABBAGE AT SHORTY'S BEANERY! THEN HE SAT IN THE PARK AND SMOKED FOUR CIGARS!

ON THE 12TH, HM-M --- VERY INTERESTIN'!

SUNDAY NIGHT HE BOUGHT TWO DETECTIVE MAGAZINES! GET THE ANGLE? TRYIN' TO WISE UP TO OUR STUFF, SEE? LATER ON IN TONY'S BARBER SHOP ---!

N TONY'S TOO? WELL! WELL!

OUT OVER THE SEA THE "BLOT" FINDS HIS PLANE MYSTERIOUSLY TURNING BACK TOWARD LAND!

THE SHIP'S GONE CRAZY! NOW IT'S FLYING THE WRONG WAY!

WITH THE 'BLOT' UNABLE TO CONTROL ITS COURSE, MICKEY FORCES THE SEAPLANE TO TURN BACK!

THAT LOOKS LIKE A NICE SMOOTH FIELD! NOW, IF I COULD ONLY BRING THIS CRATE DOWN--!

WHILE AT HEADQUARTERS

YE SEEM TO HAVE THE 'BLOT'S' MOVEMENTS COVERED PRETTY FINE CASEY! I SUPPOSE YE KNOW HIS HIDEOUT TOO!

OH, SURE -- SURE! HE'S LIVIN' IN THE THISTLE PARK DISTRICT! JUST A MATTER O' THROWIN A DRAGNET AROUND IT!

THISTLE PARK OF COURSE! I MIGHT'VE KNOWN!

BUT THAT AIN'T ALL! I'VE GOT HIS FINGERPRINT RECORD, TOO --- AN IRONCLAD CASE!

THIS IS PINCKLEY CHIEF! HE JUST GOT TH FINGERPRINT DOPE F'M WASHINGTON! WELL, SON---?

I'M AFRAID AHEM --- YOU WON'T LIKE THIS, MR CASEY!

DETECTIVE CASEY IS ABOUT TO CLINCH HIS CASE AGAINST THE "BLOT" WITH THE FINGERPRINT RECORD FROM WASHINGTON!

GO AHEAD, SON! YOU'VE GOT THE RECORD---LET'S SEE WHO I'VE UNCOVERED!

BUT MR. CASEY---THIS IS---UH, WELL---

---TH-THE FINGERPRINTS ARE---CH-CHIEF O'HARA'S!

A FINE DETECTIVE YOU ARE CASEY! AN "IRONCLAD CASE," YOU'RE ALWAYS TELLIN ME OR IT'S "IN THE BAG!" BAH! THE 'BLOT' RUNS WILD AND YE HAVE YOUR OWN CHIEF SHADOWED! WHY, YOU--!!

GOSH--MUST BE SOME MISTAKE--SORRY ER--LITTLE SLIP--!

IF I WORK IT RIGHT, THIS OUGHTA NOSE HER DOWN! YEP IT DOES!

WHAT IN THE NAME OF---? NOW THE CURSED SHIP'S FALLING!

MICKEY, HIDDEN ON THE PLANE'S TAIL IS STEERING THE SHIP DOWNWARD IN HOPE OF FORCING A LANDING!

GREAT CAESAR---I'LL BE KILLED!

9-1

THERE'S ONLY ONE CHANCE, CURSE IT--I'VE GOT TO GET OUT OF HERE QUICK!

OH-OH--HE'S BAILIN OUT! HE CAN'T GET AWAY WITH THAT!

HEY! WAIT FOR BABY!

SEEING THE "BLOT" BAIL OUT OF THE FALLING PLANE, MICKEY TAKES A QUICK CHANCE AND JUMPS AFTER HIM!

OH, BOY! JUST LIKE A FIRE-NET!

9 2

OUCH! THIS GROUND'S HARD!

YIPPEE---THAT WASN'T GROUND I HIT! I'VE KNOCKED THE OLD VILLAIN COLD!

WHILE MICKEY BRINGS DOWN THE "BLOT" IN A BLOODLESS AIR BATTLE, CHIEF O'HARA IS STILL SIZZLING OVER CASEY'S BLUNDER!

GOSH CHIEF - I DUNNO HOW THEM CLUES GOT CROSSED LIKE THAT---!

CLUES? YE NEVER HAD ANY! YE WERE SO DANGED BUSY SHADOWIN' THE WRONG MAN YE WOULDN'T KNOW THE 'BLOT' IF YE MET HIM!

BRRR RRING!

HELLO? SILAS PERKINS OF STICKLEVILLE -- YES! A CAMERA STOLEN FROM YOUR NIECE? SAY NO MORE MR PERKINS! I'LL BE RIGHT OUT!

FOLLOW ME, CASEY! I'M TAKIN PERSONAL CHARGE OF THIS AND FROM NOW ON THERE'S GOIN' TO BE ACTION!

YES SIR ---SURE CHIEF!

BOY! IT'S A PLEASURE FOR ME TO DO THE TYING UP ON THIS GUY! YES, SIR--- A PLEASANT CHANGE!

WALT DISNEY

ARR-R-RH! YOU LITTLE---!

QUIT GROWLIN' AND KEEP MOVIN!

OT YET KNOWING OF THE "BLOT'S" CAPTURE, O'HARA AND CASEY ARE SPEED NG OUT TO STICKLEVILLE IN RESPONSE TO A CALL!

SHADES O' ME UNCLE'S GHOST! DO YOU SEE WHAT I SEE?

IF I'M AWAKE I DO!

SKEE-E-E-E-E-E!

WELL I'LL BE---!!

IT'S THE "BLOT!" MICKEY'S GOT HIM!

CAPTURED!

THE "BLOT" IS FINALLY BROUGHT INTO CUSTODY AND AT POLICE HEADQUARTERS HE "TELLS ALL!"

THIS PAPER THAT WAS THE OBJECT OF THE CRIME WAVE--- YE SAY IT'S A CHEMICAL FORMULA?

THAT'S RIGHT! FOR A MATERIAL SIMILAR TO RADIUM, BUT MUCH CHEAPER!

THIS INVENTION WAS BOUGHT BY A FIRM IN THIS COUNTRY WHO WERE GOING TO FURNISH IT TO HOSPITALS AT COST! BUT A CERTAIN SYNDICATE ABROAD MEANT TO HAVE IT AT ANY PRICE---!

I DON'T GET IT! WHY WOULD THIS SYNDICATE PAY ANY PRICE JUST FOR A CHEAP "CURE," AS IT MIGHT CALL IT?

AH! BUT ONE KNOWING THE SECRET OF THIS CHEMICAL COULD ALSO ADAPT IT TO WAR MATERIAL MORE POWERFUL THAN ANY KNOWN!

BUT NOW---I SUPPOSE IT WILL BE USED ONLY FOR PEACE! WHAT A PITY! TSK! TSK!

THE 'BLOT'S' CONFESSION TELLS OF BEING THE AGENT FOR A FOREIGN SYNDICATE WHICH WAS AFTER A SECRET FORMULA BEING TAKEN TO AMERICA! ON SHIPBOARD HE HIGH-JACKED THE MESSENGER OF THE VALUABLE PAPER!

BUT UNFORTUNATELY DETECTIVES WERE CLOSE UPON ME AND I WAS FORCED TO FLEE! I REACHED THE HOLD OF THE SHIP---!

AND THAT'S WHERE I HID THE PAPER INSIDE A CAMERA, THINKIN' TO GET IT AGAIN WHEN THE BOAT LANDED!

EXACTLY! BUT I HAD TO HIDE MYSELF, AND SO GOT INTO ANOTHER PACKING CASE -- WHICH AS EVERY LUCK WOULD HAVE IT---

--- WAS UNLOADED AT THE PIER AND STORED IN A WAREHOUSE! BEFORE I COULD GET OUT THE CAMERA SHIPMENT---!

I GOT IT! BY THAT TIME THE CAMERAS HAD ALL GONE TO THE DEALERS! LIKE I ALWAYS SAID -- AN EASY CASE!

WELL, I GUESS THAT'S ALL! YE PLAYED A DESPERATE GAME WITH THE LAW--- AND YE LOST!

YES--I LOST---!

I LOST BECAUSE OF THE MOST STUBBORN, IDIOTIC, PERSISTENT LITTLE FOOL THAT EVER LIVED! THAT PEST!

YOU--Y MEAN---?

YES YOU! I SHOULD HAVE FINISHED YOU THE FIRST CHANCE I HAD!

W-WELL WHY DIDN'T Y--- INSTEAD OF LEAVIN' ME IN THOSE--- THOSE TRAPS?

BECAUSE OF MY CURSED SOFT HEART! I NEVER COULD BEAR TO SEE ANYTHING DIE! I'M JUST TOO TENDER FOR SUCH THINGS---!

ENOUGH! TAKE HIM AWAY BEFORE MY HEART BREAKS!

MICKEY, THAT'S THE FINEST SERVICE YE EVER DONE THE DEPARTMENT! I'M WRITIN' A LITTLE CHECK ON ME OWN ACCOUNT---!

AW SHUCKS, MR O'HARA--I DON'T WANT ANY-THING!

I KNOW YE DON'T, BUT JUST THE SAME--- OOPS! DURN THIS PEN!

9-9

THAT'S NO GOOD, MICKEY--- LET ME WRITE YE ANOTHER!

NO, SIR! THIS IS A PERFECT SOUVENIR TO END THE 'BLOT' CASE AND I'M KEEPIN' IT!

OKAY, YE CRAZY IDJUT! I HOPE IT'S THE LAST TIME I NEED ANY HELP FROM YOU!

THANKS! I HOPE YOU'RE A LIAR, MR. O'HARA!

THE END.

The Scrooge McDuck Miniature Egg

Scrooge McDuck
cartoon character
copyright © Walt Disney
Enterprises, Inc.

Egg design and concept
copyright © Theo Fabergé

Actual size:
Height — 5 9/16"
Diameter — 3 1/16"
Weight — 1 pound, 5.6 oz.

A Meeting of Legends

Theo Faberge removes the top of The Scrooge McDuck Midnight Egg to reveal the surprise within.

Midnight in the money bin. Uncle Scrooge leans back and closes his eyes in rapture, dreaming of a frolic in the U.S. Treasury Building. Is it possible the government vaults contain more wealth than his own teeming coffers? Billionaires think big, but sometimes the richest fantasies come in small packages. Scrooge's dream of gold and gems has been captured in the form of an egg, a jeweled artwork one can hold in the palm of the hand.

Only one man's imagination could have inspired this scene: Carl Barks' detail of the fabulously wealthy Scrooge McDuck, no stranger to gems and treasures, luxuriating In the Cave of Ali Baba. Only one man could have brought it to life using real gems: Theo Fabergé, grandson of Carl Fabergé, the jeweler who produced ornate Easter gifts for the Russian tsars. Today Barks and Fabergé are still active designing artworks for the discerning collector. This, however, is the first time they have combined their talents to create a modern artwork in a traditional form.

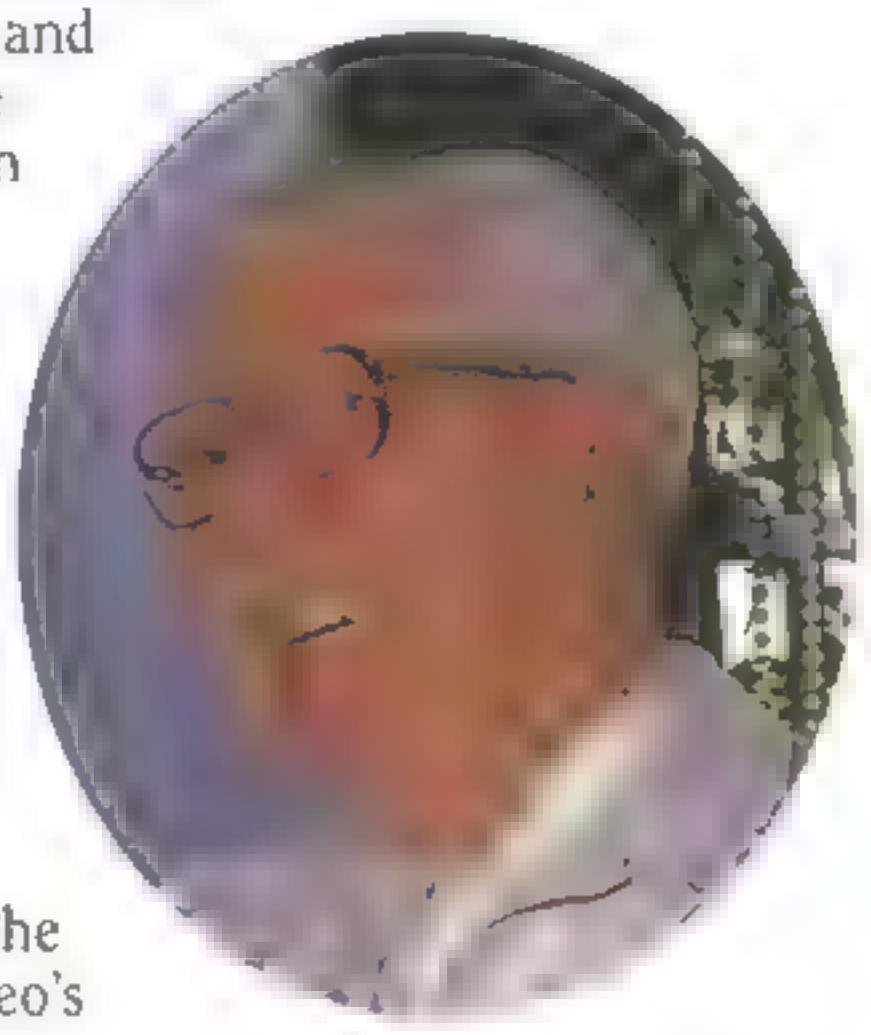
On the outside, the creation is wholly Theo Fabergé's. He has imagined the façade of the Treasury Building as an egg, its dome shining austerely under the night sky, its wings wrapped around to form a shell. Surmounting the dome is the Imperial Russian Crown that can be seen on some of his grandfather's greatest creations.

The name and fame of Fabergé dates from 1870, when Carl Fabergé took over his father's business in St. Petersburg. It was his flair for creating what he called *objets de fantaisie* that put the family name on the map. Clocks, cuff links, even his umbrella handles were prized for their beauty and delicate use of enamels. Yet these rich trinkets pale beside the series of jeweled eggs he created for the Romanov tsars. Giving eggs at Easter dates back to the Middle Ages.

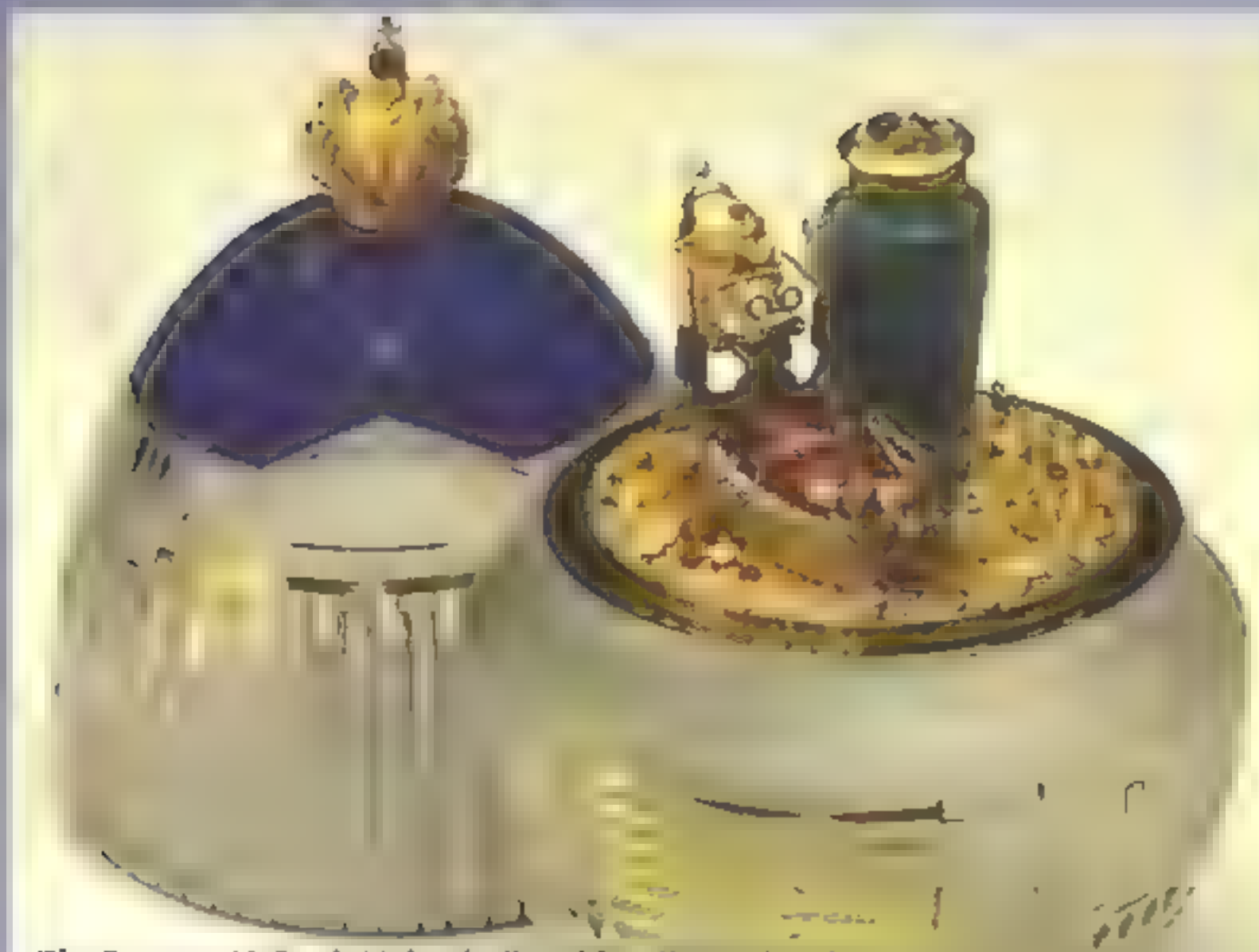
Jeweled eggs — often with candy inside — were a favorite with the aristocracy, and Tsar Alexander III wanted a very special present for his Danish Tsarina. Carl Fabergé created a white enameled egg with a golden yolk — and inside the yolk, a miniature hen of gold. So charmed was the Tsar that he commissioned an egg a year after that; and when Nicholas II assumed the throne, he continued the tradition by presenting both his mother and his wife with an egg, each containing a surprise. (In the early 1990s, the great Love Trophy Egg by Carl Fabergé sold at auction for $3.19 million.)

The fall of the Romanovs left Fabergé's son Nicholas stranded in London, where he had traveled to set up an overseas branch. His own son, Theo, founded a fresh business and made it prosper. Today he is a member of Britain's Society of Ornamental Turners and a Freeman of the City of London. And he continues the tradition begun with the Imperial eggs by issuing new creations in limited editions. The Midnight Egg featuring Uncle Scrooge McDuck is part of Theo's famed St. Petersburg Collection.

The shell is crystal, delicate yet durable. Its dome, enameled



Carl Barks, legendary creator of Scrooge McDuck



The Scrooge McDuck Midnight Egg, like all eggs by Theo Faberge, can be opened to reveal a surprise inside Scrooge McDuck in a tub of double eagles. But another surprise awaits! The lid of the urn next to Scrooge may be rotated to disclose even more treasure concealed within!

lapis blue to suggest the midnight sky, is punctuated by seven gold stars representing the decades of Theo Fabergé's life. Below, the shell has been been etched and hand-painted with 23-karat gold, the purest gold that can be fired onto crystal. Architectural forms evoke the stateliness of the Treasury Building and its egglike, contained quality. A flight of golden stairs leads to a landing flanked by ionic columns bearing up a triangular pediment. The entrance at the foot of the stairs is barred by a golden swag rope, for the Treasury is closed. But between the columns we catch a glimpse of someone inside.

The egg separates in the middle. Lift off the top and there's Uncle Scrooge self-absorbed in a tub of coins! His body is silver: indeed, the whole sculpture is sterling silver — 92.5 percent pure. To show this, the rim is stamped with the standard mark of a lion *passant*. It also bears the emblem of Theo Fabergé (TF), the mark of the assay office (an anchor, denoting Birmingham), and a letter symbolizing the year it was made. One needs a magnifying glass to see that, and to appreciate the detailing on the figure. Scrooge's coat is enameled in red: his collar,

This issue of Walt Disney's Comics and Stories, which features In the Cave of Ali Baba as a wraparound cover, is believed to be the first American Disney comic book to picture only two of Donald's nephews (and no other ducks) on the front cover. The 16" x 20" oil painting from 1973 has also been released this year as a limited edition lithograph printed full size. Inspiration for the oil dates to the 1962 Uncle Scrooge comic book story, "Cave of Ali Baba."

cuffs, and spats are gray. His crown is plated in 24-karat gold, as are his beak, cane, tub, and the coins around him; different colors of gold give each a different luster. His body, textured to resmble feathers, is lacquered to prevent tarnish, while the urn behind him has intentionally been oxidized to a rich green, then protected with lacquer. Surrounding him are two amethysts, two sapphires, and seven rubies — that's counting the stones that adorn the Imperial crown and the Sumerian one. No expense has been spared to make this egg a treasure-house in miniature.

And in the tradition of the nicest Easter eggs, there's a second surprise, a treasure within the treasure. Push back the rim of the urn and there's an extra cache of coins, one the old miser has been saving for a rainy day. The Scrooge McDuck Midnight Egg is made in London and limited worldwide to an edition of 250 individually numbered pieces. Each is etched on the bottom with Theo Fabergé's signature and the edition number. Barks' signature, appropriately, is engraved on the base of the silver insert. In addition, the egg comes with a Certificate of Authenticity. Egg and certificate are housed in a custom carrying case, made especially for the St. Petersburg Collection. Gold fabric and brass fittings outside hint at the riches within, while the lining of white velvet provides an elegant setting for displaying the treasure.

Note: There are a limited number of exotic fifteen-color limited edition lithographs still available of **In the Cave of Ali Baba**, released this summer by Gladstone's sister company, Another Rainbow. (These prints are of a quality never before seen in this field: part of a series of thirty-one that have been issued without interruption since 1982.) A catalog that includes information on the available editions may be ordered by sending $1.00 to the address at the right. The Scrooge McDuck Midnight Egg may be ordered from the catalog too, or from its original earlier offering published in a fabulous full-color, 8½" x 11" booklet (also featuring an English bone china figurine by Carl Barks) that is available while the dwindling supply lasts for $3.00.

AR™

Another Rainbow, Inc.
Box 2079
Prescott, AZ 86302-2079
(520) 776-1300
FAX: (520) 445-7536
e-mail: bhc@primenet.com
website: http://www.primenet.com/~bhc

WALT DISNEY'S

SCAMP

WHAT'S WRONG, PEDRO?

ME WITHOUT A DOG LICENSE! THAT'S WHAT EES WRONG, EEF YOU ASK THE DOGCATCHER!

S6

POOR PEDRO! GOOD THING HE'S LITTLE AND ABLE TO GET AWAY EASILY!

LUCKY ME! I DON'T HAVE TO BE AFRAID WITH A LICENSE!

ARF ARF!

WHAT FUN! HA!

AND HE CAN'T TOUCH ME!

ARF! ARF! ARF!

ARF! ARF! YAP! YAP! WOOF! WOOF!

LET'S HAVE NO MORE O' THAT NOISE, PUPPYBOY!

QUIET ZONE

POLICE DEPT.

Walt Disney's Mickey Mouse

IT'S A SNAP

GOSH, GOOFY, I GUESS THE EDITOR WANTS A FIRST-CLASS PHOTOGRAPHY JOB DONE ON THE WILD LIFE WE'RE GOING TO SHOOT UP HERE IN THE NORTH WOODS!

LOOKS THAT WAY, MICKEY!

MUDBANKS ELEVATION 1067 FT

MM 76

BY SENDING US ALL THUH LATEST EQUIPMENT, HE'S LOOKING FORWARD TUH SOME GRAND PITCHERS FOR THAT *ANIMAL ANNUAL!*

HE ESPECIALLY WANTS A NICE CLOSE-UP SHOT OF A BULL MOOSE FOR THE COVER!

WE'D BETTER BE UNDER COVER WHEN WE SNAP THAT SHOT, TOO! YUK, YUK!

AFTER SEVERAL WEEKS...

THERE! THAT COMPLETES OUR DEER SHOTS, GOOFY! ALL WE NEED NOW IS TO FIND MR. MOOSE!

CLICK!

HOPE IT DOESN'T TAKE US LONG, EITHER! OUR DEADLINE'S GETTING SHORT!

NO PROBLEM, MICKEY! WE WON'T HAVE TO FIND HIM!

WE'LL LET HIM FIND *US!* I'LL SHOW YUH!

HUH?

MY HOMEMADE MOOSE ENTICER, READY FOR ACTION!

GIMMICKS LIKE THAT DON'T ALWAYS WORK!

THIS ONE WILL! I GOT SPECIAL MOOSE HORNS TO FIT EVERY OCCASION!

1. CHALLENGE
2. BATTLE CALL
3. LOVE CALL

CHALLENGE CALL, BATTLE CALL, LOVE CALL!

SET YOURSELF UP FOR A GOOD CLOSE-UP SHOT, MICKEY! I'M GIVING OUT WITH THE LOVE CALL!

OKAY! LET'S TRY IT!

MINUTES LATER...

HOW'S THIS STILT HIDE-OUT?

GREAT! YOU CAN'T MISS FROM THAT ANGLE!

MOOOOOOO!

MOOOOOOO!

HERE HE COMES, MICKEY!

GOSH! WHAT A BEAUTY!

BAT! BAT! BAT!

HE'S GIVING YOU THE EYE, GOOFY! I'LL WAIT TILL HE GETS REAL CLOSE!

HEH, HEH! HE'S G.V.NG YOU A NOSE RUB!

TAKE IT EASY NOW, MOOSEY OL' BOY!

I'M HIDIN' FROM THAT BEAST!

OH, BOY! A PERFECT SHOT!

SWOOSH!

HEY! LOOK OUT, MICKEY!

YIPES! HE'S JARRED MY STILTS LOOSE!

HELP, GOOFY!

HANG ON, MICKEY! I'LL SHOO HIM AWAY!

SEE HERE NOW, MR. MOOSE! WE'RE ONLY TRYING TO TAKE YOUR PITCHER, AND...

WAIT, GOOFY! YOU'RE GIVING YOURSELF AWAY!

GAWRSH! HE SURE CAN CHANGE HIS THINKING REAL QUICK, CAN'T HE?

CIRCLE BACK TOWARD THE TREE, GOOFY! I'VE GOT A PLAN!

LUCKY I HAD THIS ROPE HANDY!

NOW TO GET BACK UPSTAIRS! WOWIE! THE MOOSE IS GAINING ON GOOFY!

HELP! HELP!

RUN PAST THE TREE, GOOFY! I'LL SAVE YOU!

HELP! HELP!

NOW MR. MOOSE'LL GET HIS PHOTO TAKEN WHETHER HE LIKES IT OR NOT!

SWISH!

YOU'RE SAFE, GOOFY! I SNAGGED HIM!

BOY! WHAT A CLOSE-UP SHOT FROM HERE! GOT IT!

CLICK!

OMIGOSH! HOW AM I GOING TO GET DOWN?

THAT'S A GOOD QUESTION!

THE NEGATIVE HAS TO BE IN THE MAIL SOON! WHAT A PRED CAMENT!

RELAX, MICKEY! I'LL GET YOU SOME HELP!

CLICK!

WHY'D YOU TAKE MY PICTURE?

JUST S.T TIGHT! I'M HEADING FOR THE NEAREST POST OFFICE!

A DAY OR TWO LATER, BACK HOME IN THE EDITOR'S OFFICE . . .

DID THOSE NEGATIVES FROM MICKEY MOUSE ARRIVE YET?

NO, S'R. BUT HERE S A LETTER FROM ASS.STANT CAMERAMAN GOOFY!

WELL, OPEN IT AND READ IT!

DEAR S.R: YOU FORGOT ONE PIECE OF EQUIPMENT THAT'S NECESSARY IN SHOOTING PICTURES OF MOOSES: WE'LL NEED IT BEFORE WE CAN FORWARD THE FILM!

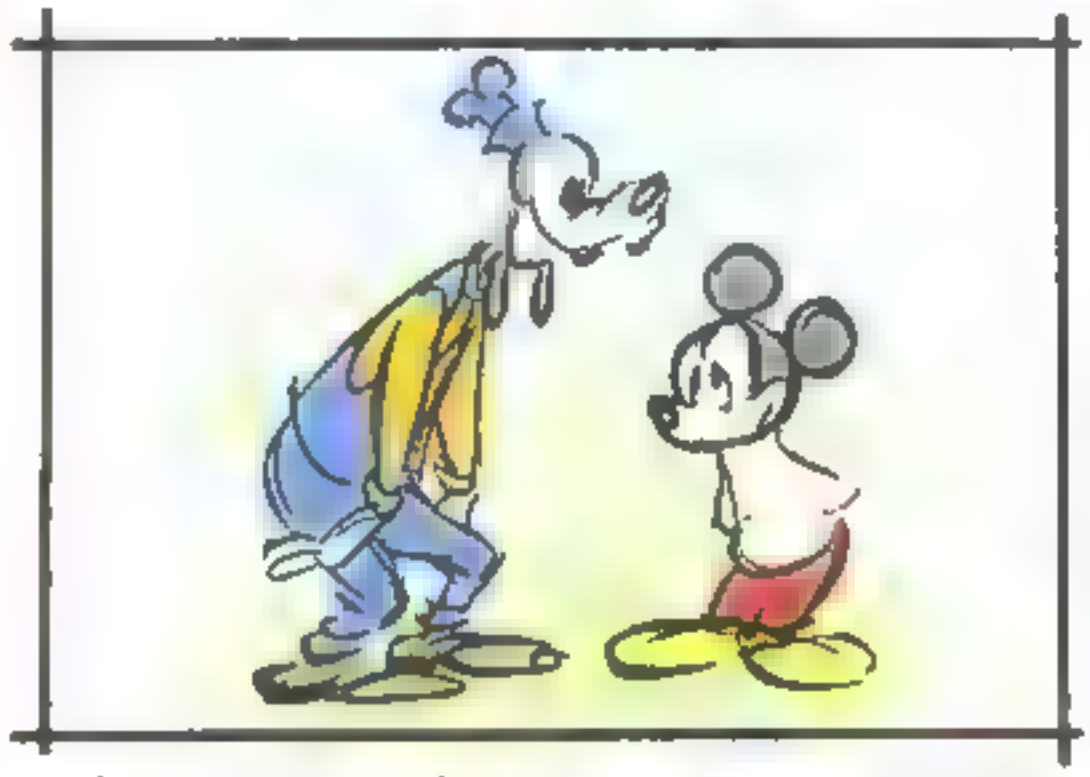
WHAT PIECE OF EQJIPMENT DID I FORGET?

A *HELICOPTER!* LOOK AT THIS SNAPSHOT!

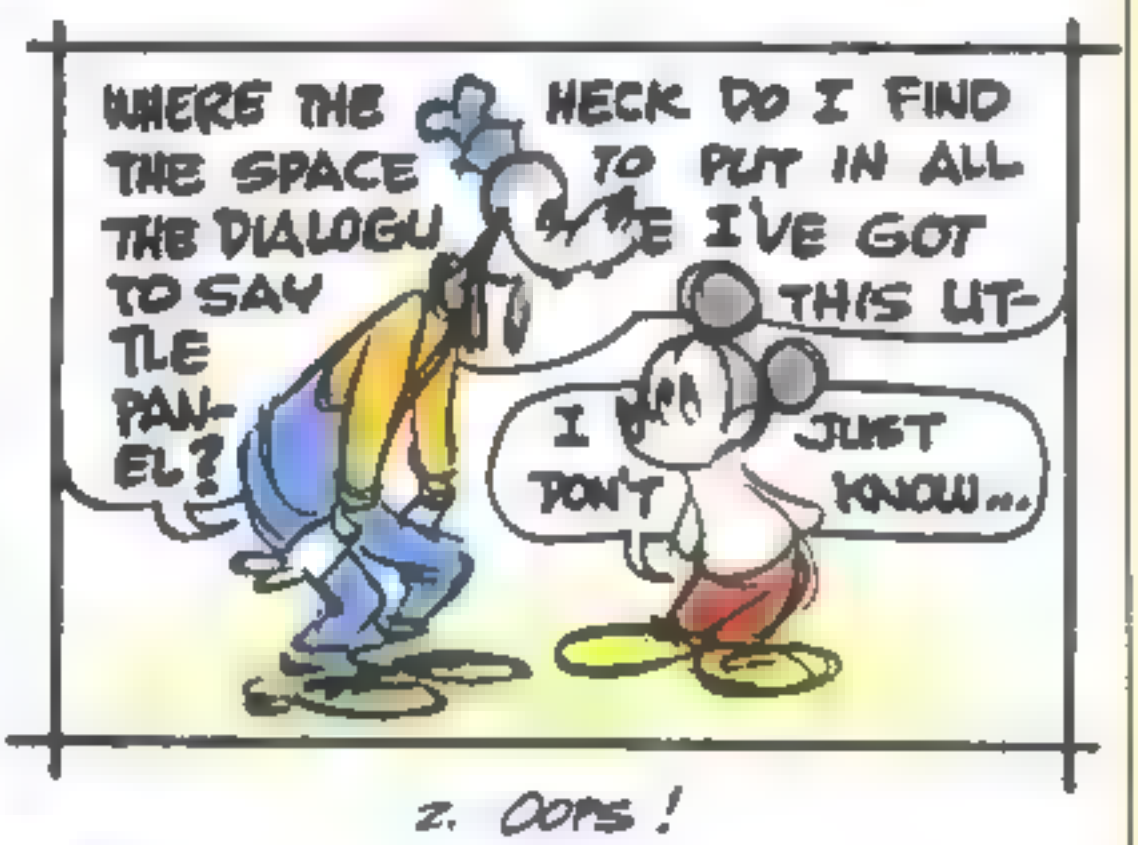
COMIC STRIP ARTIST'S KIT

Artists trying to break into the comic book industry are often at a loss as to the form their submissions should take. A common mistake among beginners is to submit a series of pages containing "pin up" art of various characters. An editor is, in fact, much more interested in knowing how well an artist can handle panel to panel continuity.

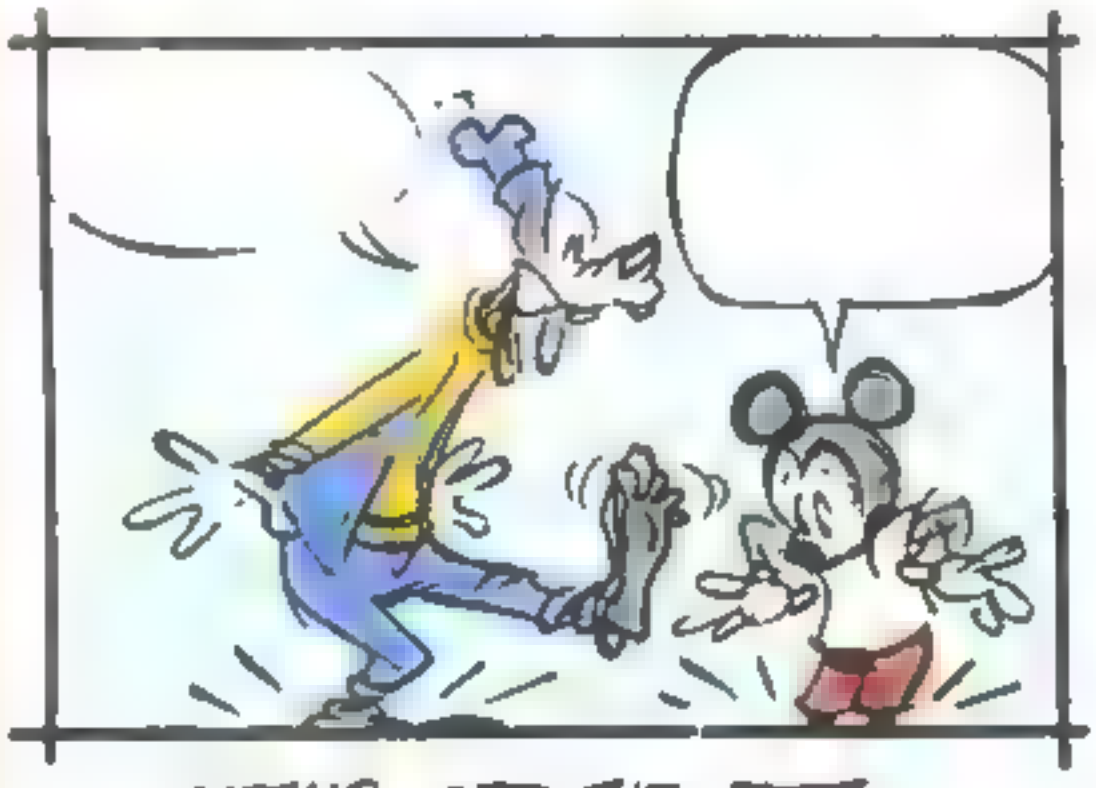
COMMON PROBLEMS THAT OCCUR IN COMIC PANEL DESIGN.
(THESE MAY SEEM DUMB, BUT I MADE THESE MISTAKES FOR YEARS!)



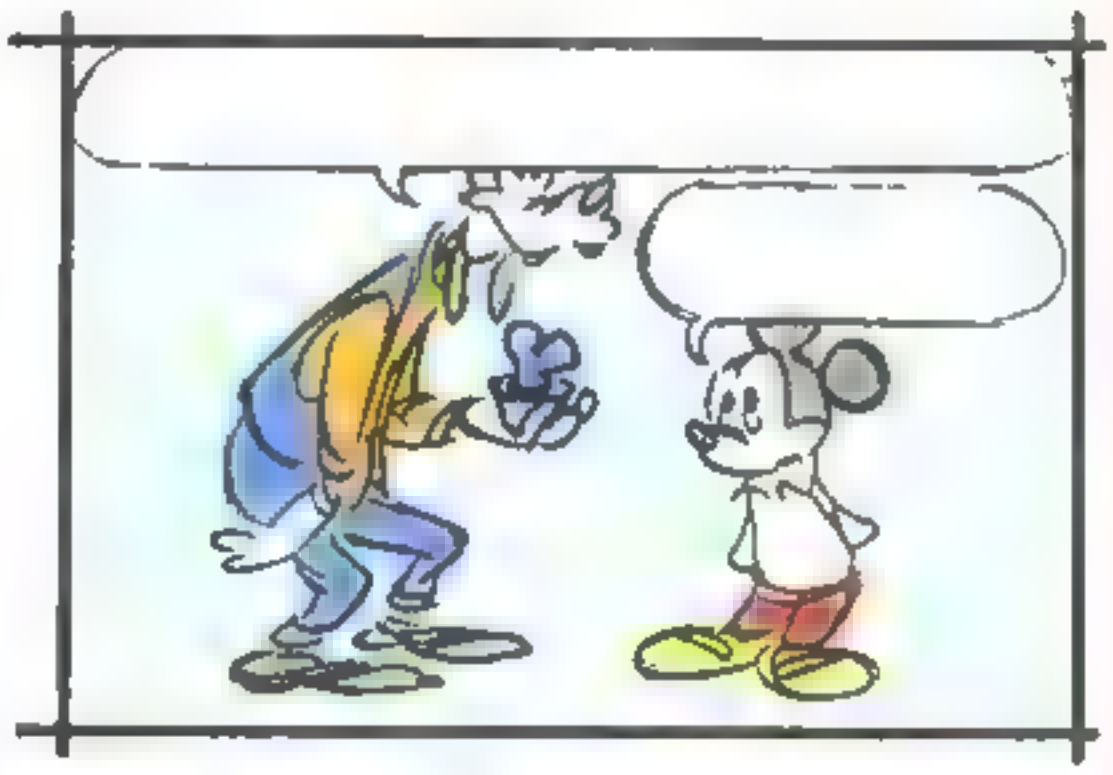
1. ARTIST BEGINS BY DRAWING IN THE CHARACTERS BECAUSE THATS THE FUN PART!



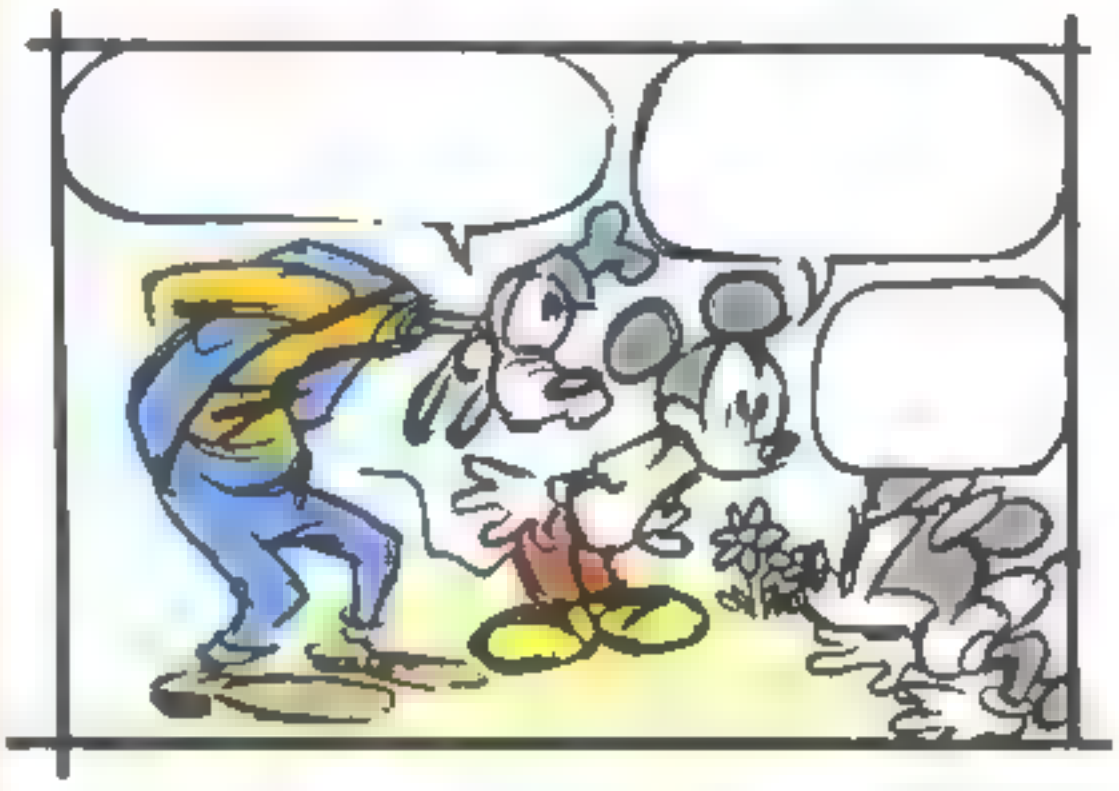
2. OOPS!



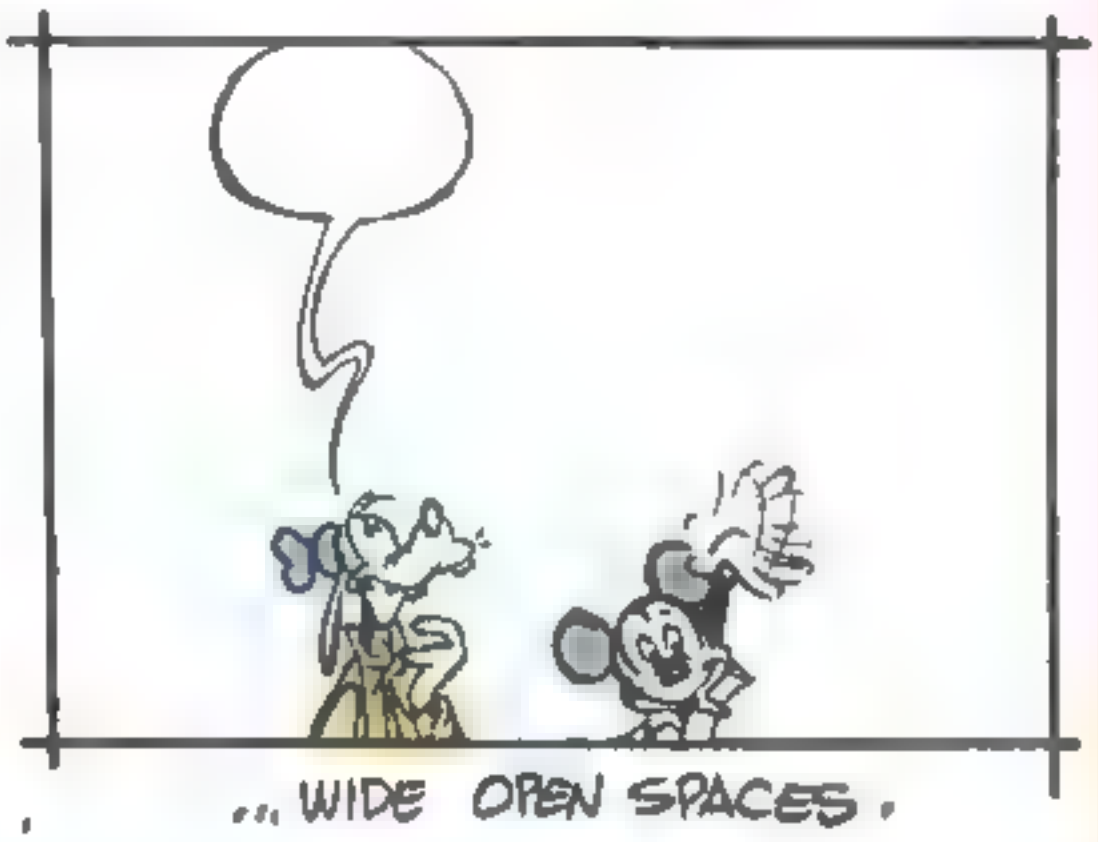
CUTTING OFF THE FEET...



CHOPPING OFF THE HEAD, HAT, OR EARS...



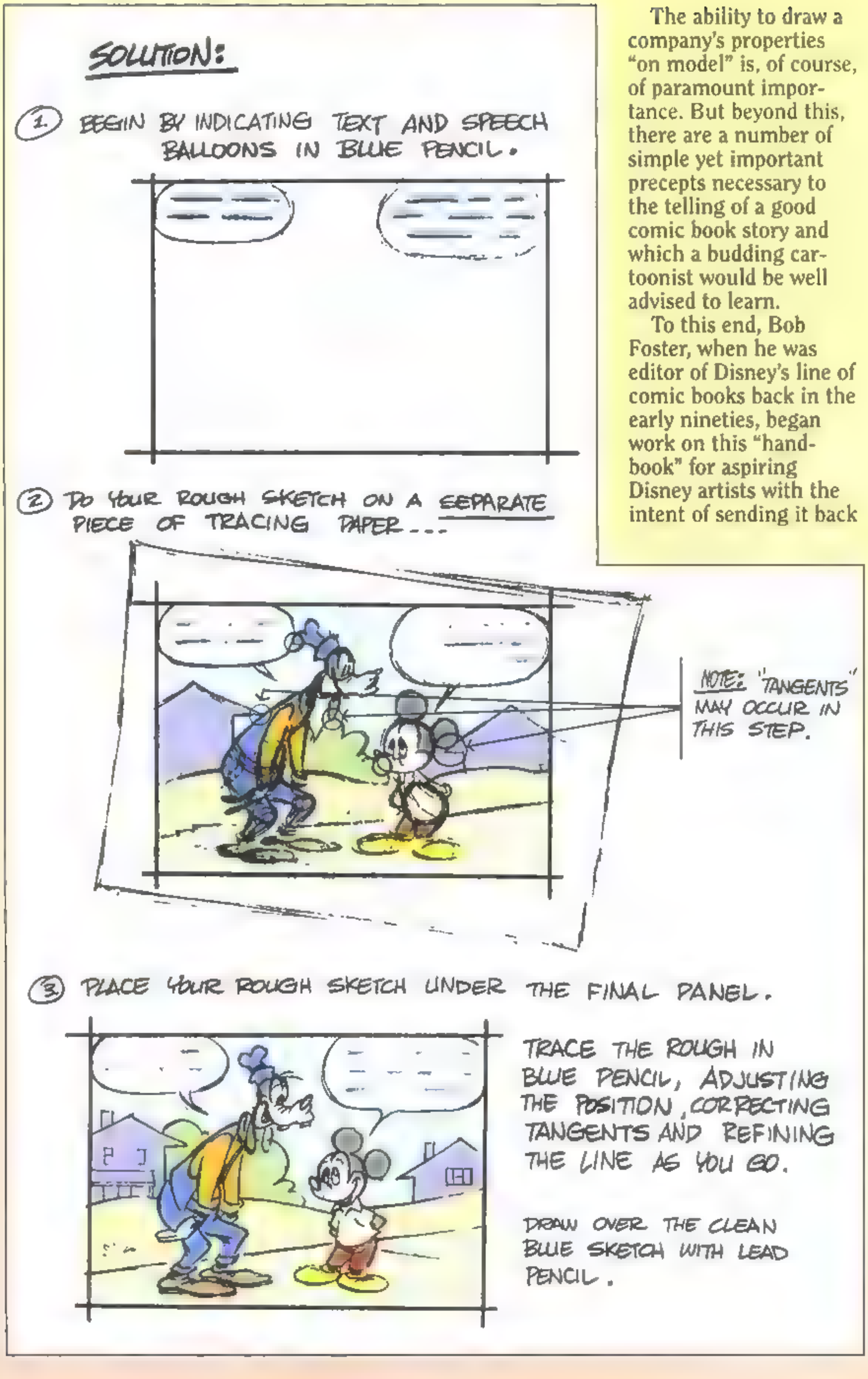
OVERCROWDED WORKING CONDITIONS...

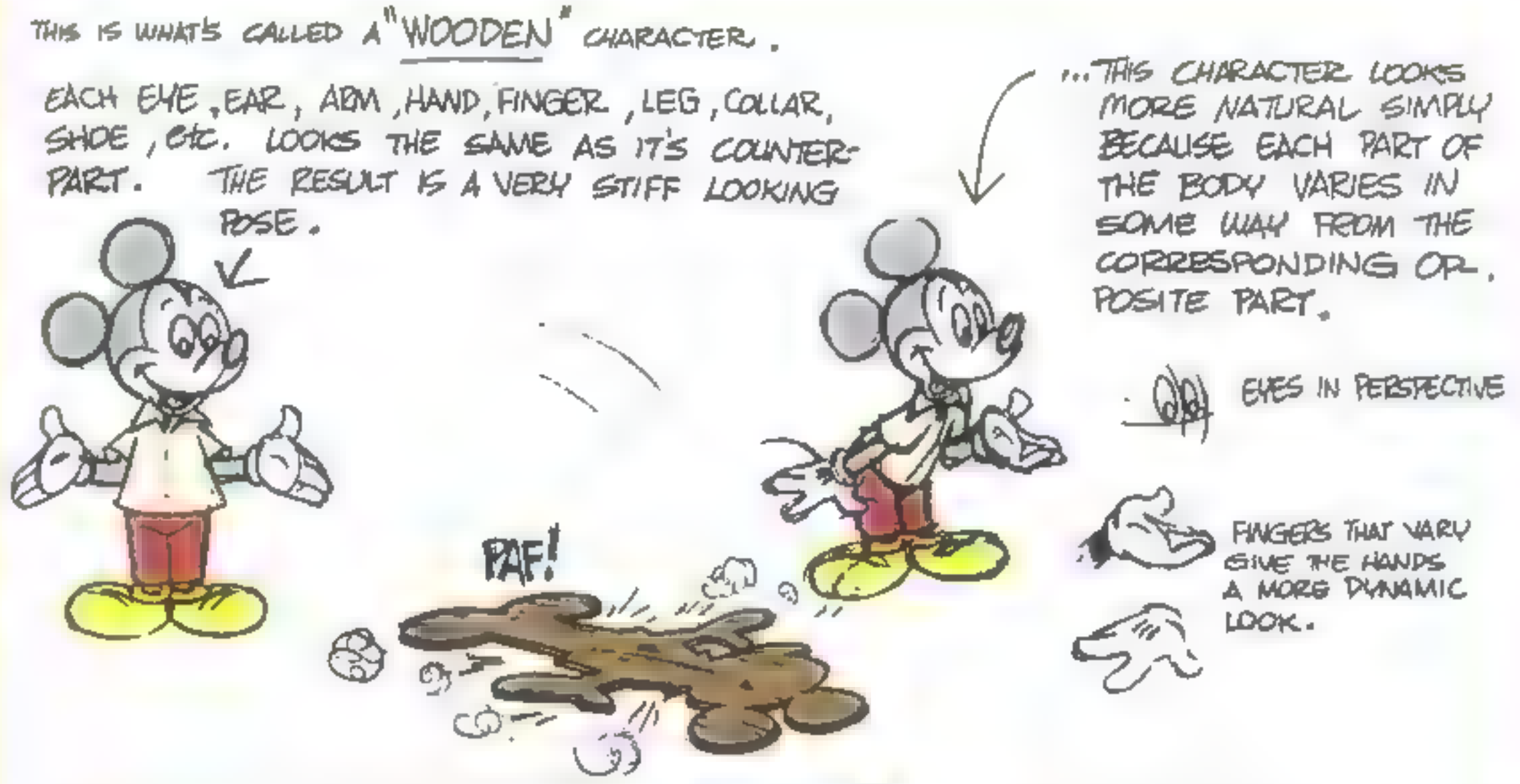


...WIDE OPEN SPACES.

The ability to draw a company's properties "on model" is, of course, of paramount importance. But beyond this, there are a number of simple yet important precepts necessary to the telling of a good comic book story and which a budding cartoonist would be well advised to learn.

To this end, Bob Foster, when he was editor of Disney's line of comic books back in the early nineties, began work on this "handbook" for aspiring Disney artists with the intent of sending it back


SOLUTION:
(1.) BEGIN BY INDICATING TEXT AND SPEECH BALLOONS IN BLUE PENCIL.
(2) DO YOUR ROUGH SKETCH ON A SEPARATE PIECE OF TRACING PAPER...
NOTE: "TANGENTS" MAY OCCUR IN THIS STEP.
(3) PLACE YOUR ROUGH SKETCH UNDER THE FINAL PANEL.
TRACE THE ROUGH IN BLUE PENCIL, ADJUSTING THE POSITION, CORRECTING TANGENTS AND REFINING THE LINE AS YOU GO.
DRAW OVER THE CLEAN BLUE SKETCH WITH LEAD PENCIL.

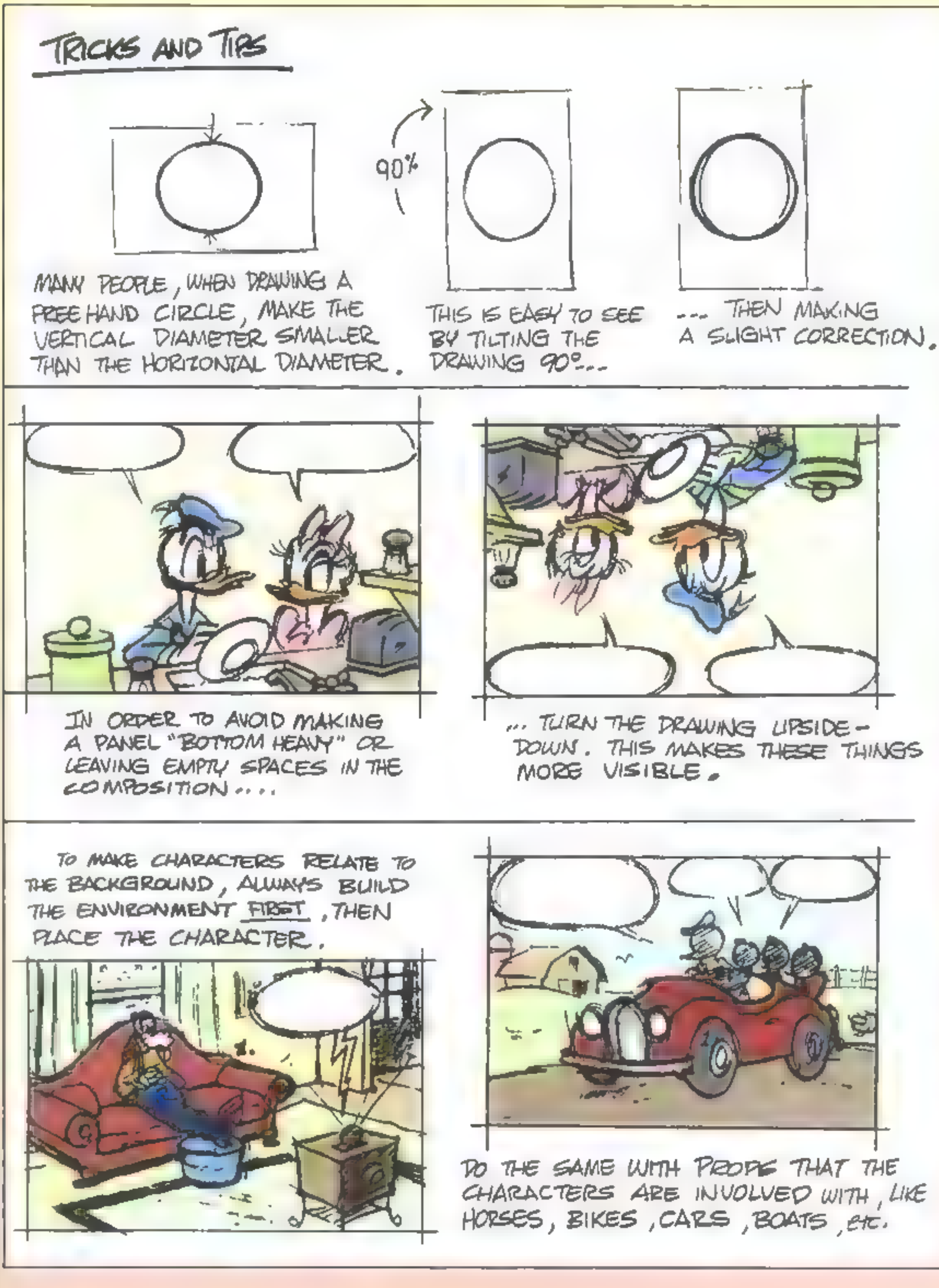

THIS IS WHAT'S CALLED A "WOODEN" CHARACTER.
EACH EYE, EAR, ARM, HAND, FINGER, LEG, COLLAR, SHOE, etc. LOOKS THE SAME AS IT'S COUNTER-PART. THE RESULT IS A VERY STIFF LOOKING POSE.
PAF!
...THIS CHARACTER LOOKS MORE NATURAL SIMPLY BECAUSE EACH PART OF THE BODY VARIES IN SOME WAY FROM THE CORRESPONDING OPPOSITE PART.
EYES IN PERSPECTIVE
FINGERS THAT VARY GIVE THE HANDS A MORE DYNAMIC LOOK.
WHEN CHARACTERS APPEAR TOGETHER IN A GROUP, THE GROUP LOOKS MORE INTERESTING WHEN EACH CHARACTER'S BODY PARTS DIFFER FROM THE CORRESPONDING PARTS OF THE OTHER CHARACTERS.
COMPARE THIS CONCEPT TO...
---THIS CONCEPT, WHERE ALL THE BODY PARTS ARE THE SAME.
AVOID USING A STRAIGHT LINE OF ACTION!

along with submissions that didn't make the grade. Unfortunately, Disney stopped producing their own comics before Foster's project was completed, and the handbook, which contains a lot of useful information presented in an entertaining manner, was never distributed. Until now, that is!

Some time after Gladstone reacquired the rights to produce Disney comic books, editor John Clark received a call from Lisa Ramée at the Disney Company. She told Clark that Disney had boxed up a great deal of left over photostats of material from Disney's comic publishing days and that her intention was to destroy it unless Gladstone wanted to take possession of the boxes and salvage what material it could. Naturally, Gladstone agreed to acquire the boxes.

Although most of the material sent by Disney did nothing more than duplicate inventory already present in Gladstone's "morgue," there were a handful of notable exceptions: a previously-unpublished cover by William Van Horn ("Magica's Missin' Magic," which became the cover to *WDC&S* #591), a wealth of unused Danish material, and the unfinished piece you hold in your hands (color has been added for this printing).

Though incomplete, Foster's handbook is filled with "common sense" that even published professionals would do well to keep in mind. Proper positioning of characters and balloons within panels; the use of posture to convey life and attitude; and


TRICKS AND TIPS
90°
MANY PEOPLE, WHEN DRAWING A FREEHAND CIRCLE, MAKE THE VERTICAL DIAMETER SMALLER THAN THE HORIZONTAL DIAMETER.
THIS IS EASY TO SEE BY TILTING THE DRAWING 90°...
... THEN MAKING A SLIGHT CORRECTION.
IN ORDER TO AVOID MAKING A PANEL "BOTTOM HEAVY" OR LEAVING EMPTY SPACES IN THE COMPOSITION....
... TURN THE DRAWING UPSIDE-DOWN. THIS MAKES THESE THINGS MORE VISIBLE.
TO MAKE CHARACTERS RELATE TO THE BACKGROUND, ALWAYS BUILD THE ENVIRONMENT FIRST, THEN PLACE THE CHARACTER.
DO THE SAME WITH PROPS THAT THE CHARACTERS ARE INVOLVED WITH, LIKE HORSES, BIKES, CARS, BOATS, etc.

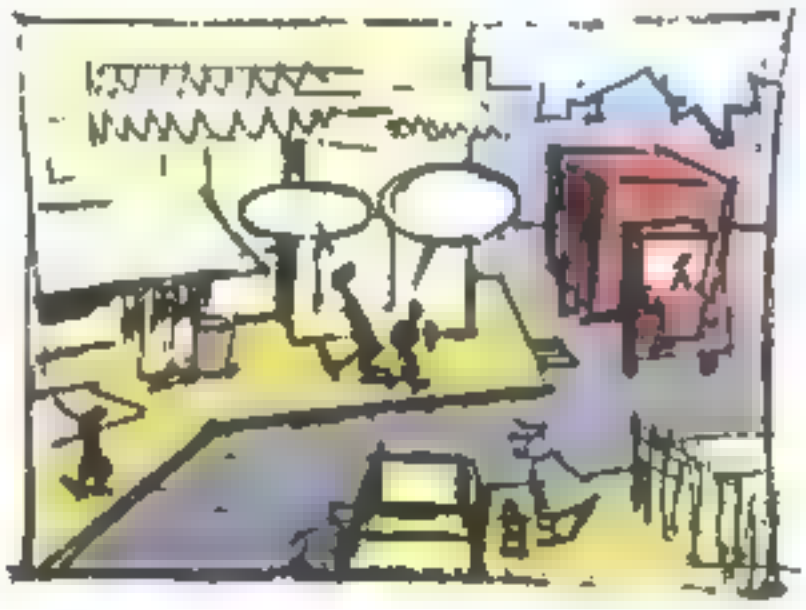
THUMBNAIL SKETCHES HELP YOU TO "THINK OUT" ALL KINDS OF DRAWING PROBLEMS BEFORE STARTING YOUR ROUGH DRAWINGS.

(1) WORKING OUT A DIFFICULT POSE: →

MAKE SEVERAL VERY QUICK, SMALL SKETCHES, WITH OUT DETAILS. THIS SAVES A LOT OF TIME IN THE LONG RUN.

(2) SPECIAL FACIAL EXPRESSIONS CAN BE THOUGHT OUT WITH THUMB NAIL SKETCHES.

(3) USE THUMBNAIL SKETCHES TO EXPERIMENT WITH PERSPECTIVE AND LARGE PANEL LAYOUTS.

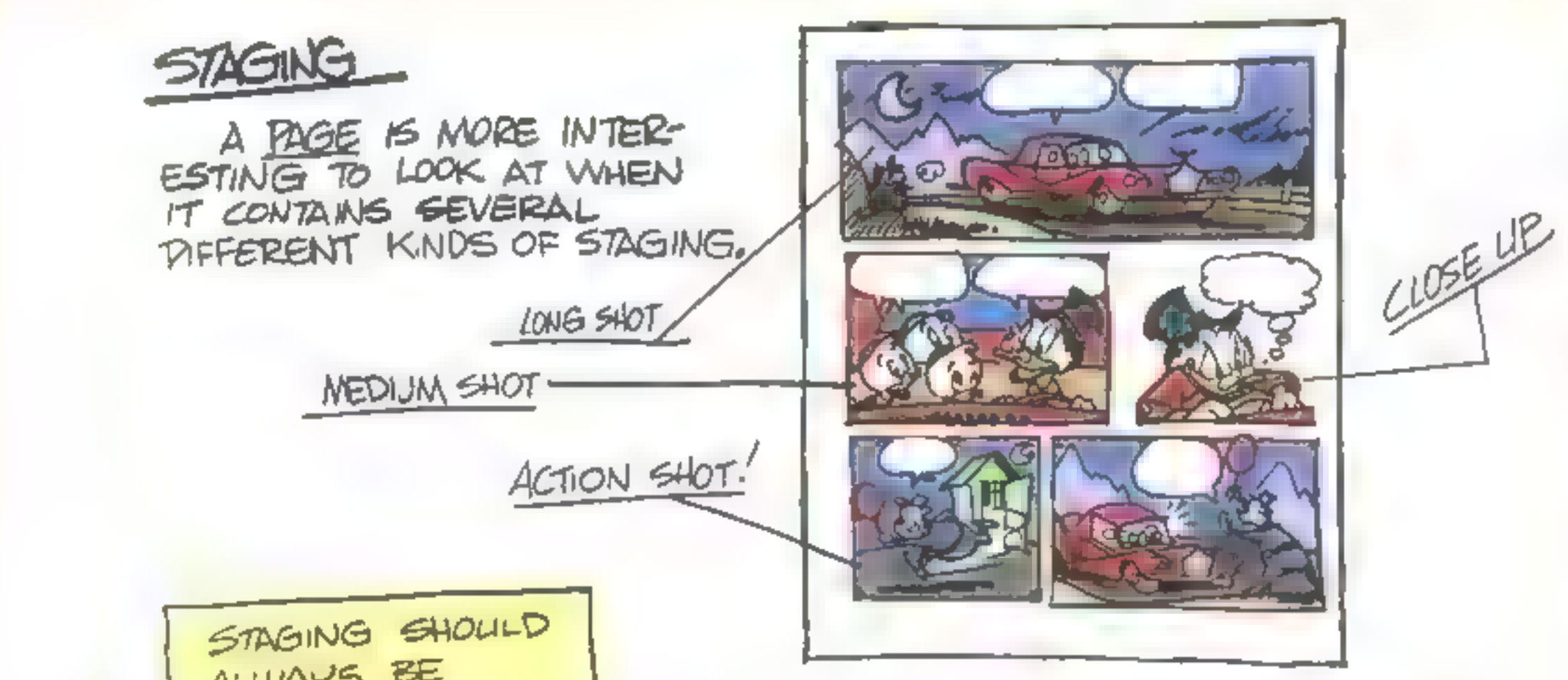


(4) INCIDENTAL CHARACTERS SHOULD BE DESIGNED AND THINES LIKE PROPORTIONS, COSTUME DETAILS, etc. WORKED OUT BEFORE THEY ARE INCORPORATED INTO THE STORY.

hints on how to check your art; all of which is detailed on the previous pages.

The use of thumbnail sketches as a means by which to best determine page layouts, character positioning, etc., is covered on this page. This is a "secret of the pros" that truly can eliminate a lot of heartache when preparing sample pages.

The next two pages establish the desirability of organizing your panel layout by utilizing

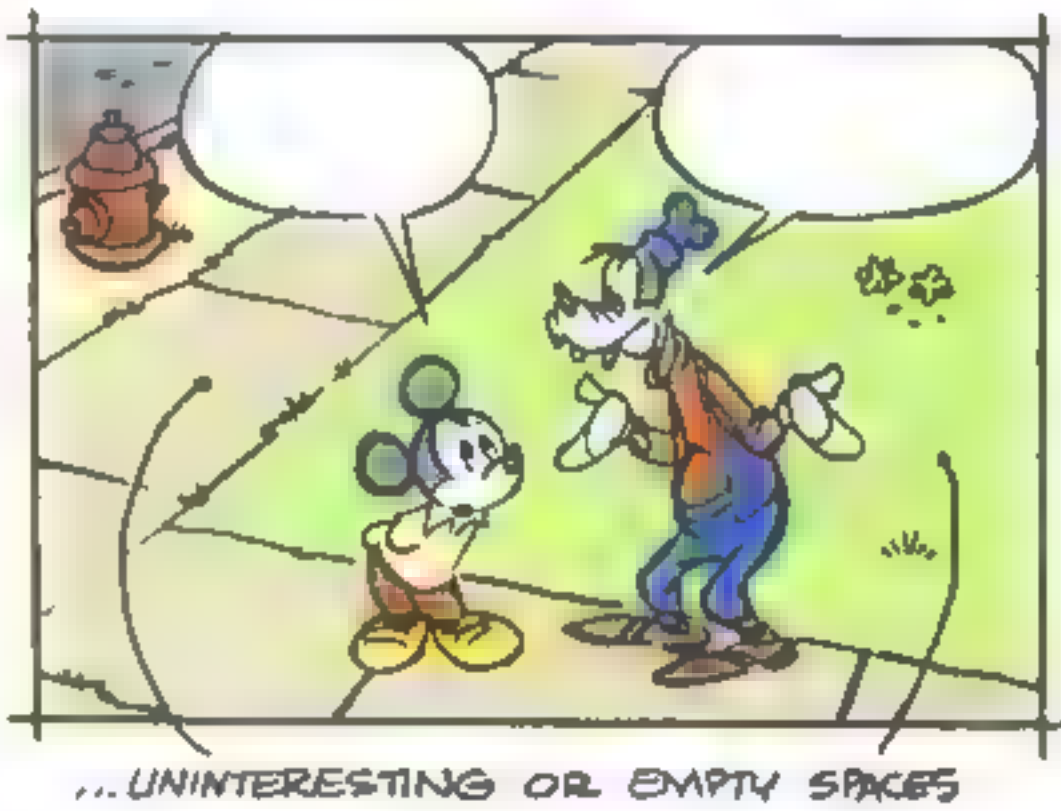

STAGING
A PAGE IS MORE INTERESTING TO LOOK AT WHEN IT CONTAINS SEVERAL DIFFERENT KINDS OF STAGING.
LONG SHOT
MEDIUM SHOT
ACTION SHOT!
CLOSE UP
STAGING SHOULD ALWAYS BE FUNCTIONAL TOO...
...THE "FUNCTION" OF A LONG SHOT IS TO ESTABLISH WHERE THE SCENE TAKES PLACE.
A MEDIUM SHOT IS USED TO SHOW AN EXCHANGE OF DIALOGUE OR ACTION BETWEEN CHARACTERS.
A CLOSE UP IS USED TO EMPHASIZE THE EXPRESSION OR SPEECH OF THE CHARACTER.
WHAM!
WHAM!
EXTREME ACTION IS BEST ILLUSTRATED BY MINIMIZING BACKGROUND ELEMENTS, AND OTHER THINGS THAT WOULD DRAW ATTENTION AWAY FROM THE ACTION.

a variety of staging techniques. A common error that is seen when reviewing the work of amateurs is the use of one type of staging panel after panel. Often the temptation is to fill the page with close-up or even extreme close-up viewpoints, because such scenes are easy to draw and eliminate the need for background art. They also allow the artist to concentrate his full attention on the rendering of the characters, which is the most fun to do. Page layouts of that sort are almost sure to get a portfolio rejected, however.

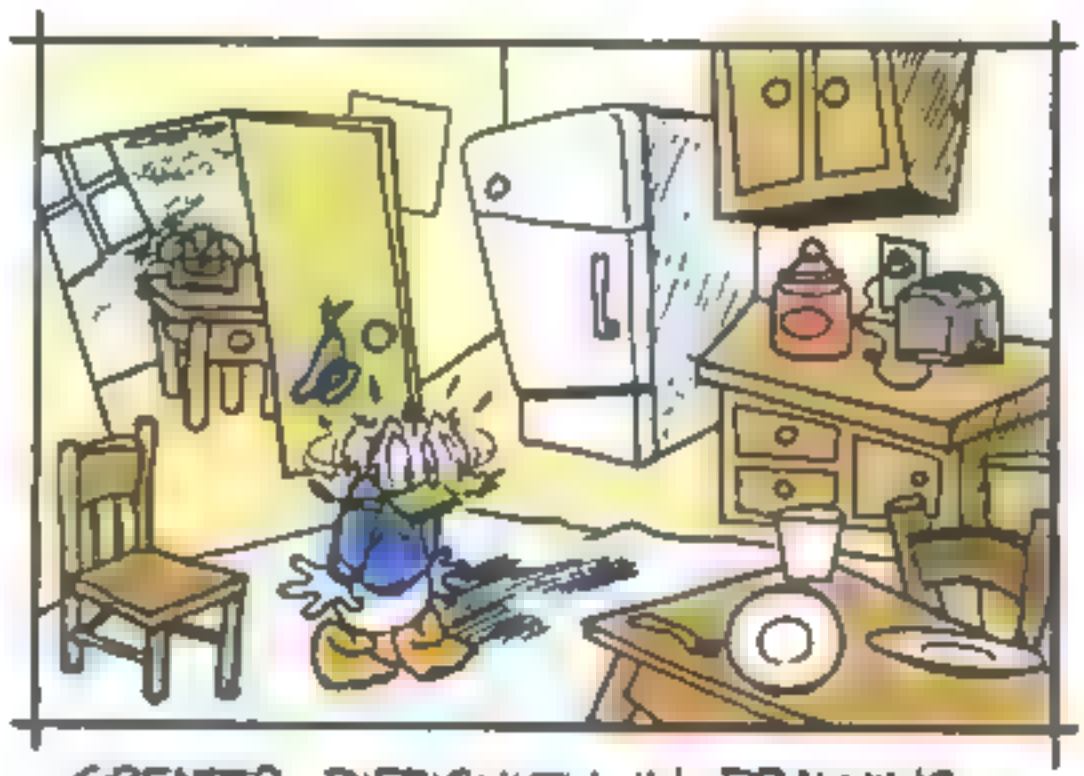
One editor of long standing in the comic book industry encourages young artists to spend a lot of their time drawing the very things that interest them the least — background incidentals such as lamps, tables, chairs, and chinaware. These are the details necessary to "flesh out" a scene, and which give panel art a finished and professional look.

STAGING
(PERSPECTIVE)

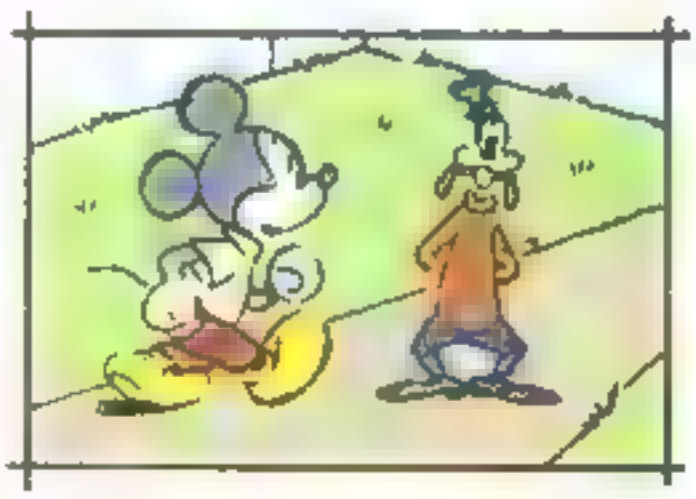
USING A "DOWN SHOT" (HIGH HORIZON) CAN CAUSE PROBLEMS...



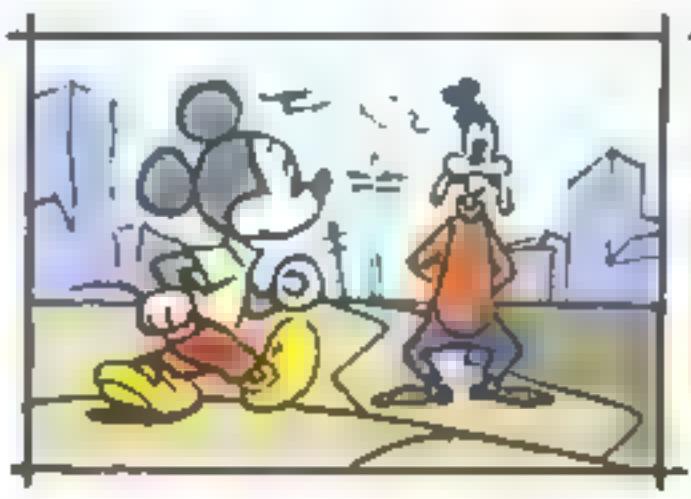
...UNINTERESTING OR EMPTY SPACES



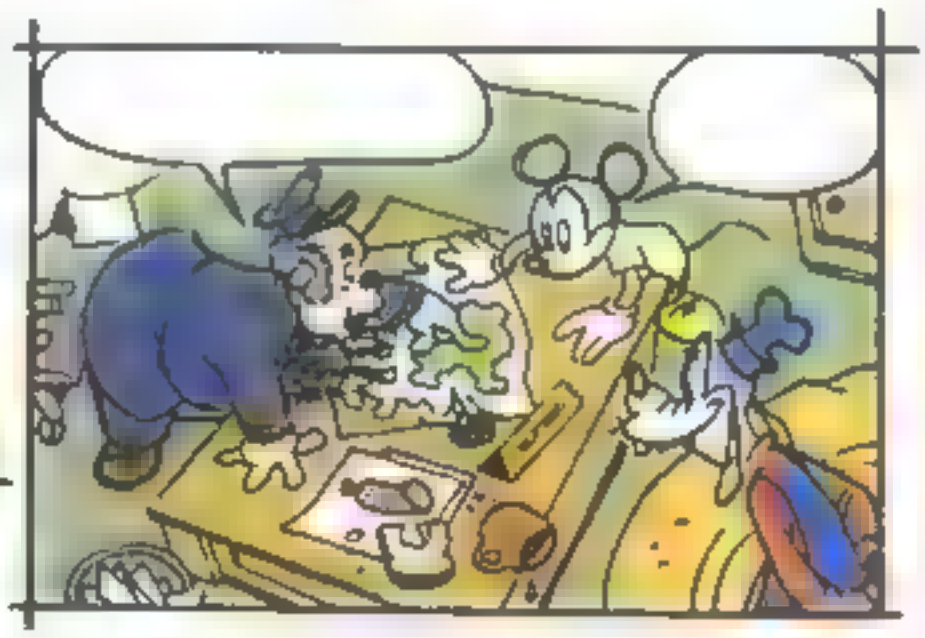
... GREATER DIFFICULTY IN DRAWING RECTANGLES AND CIRCLES IN PERSPECTIVE.



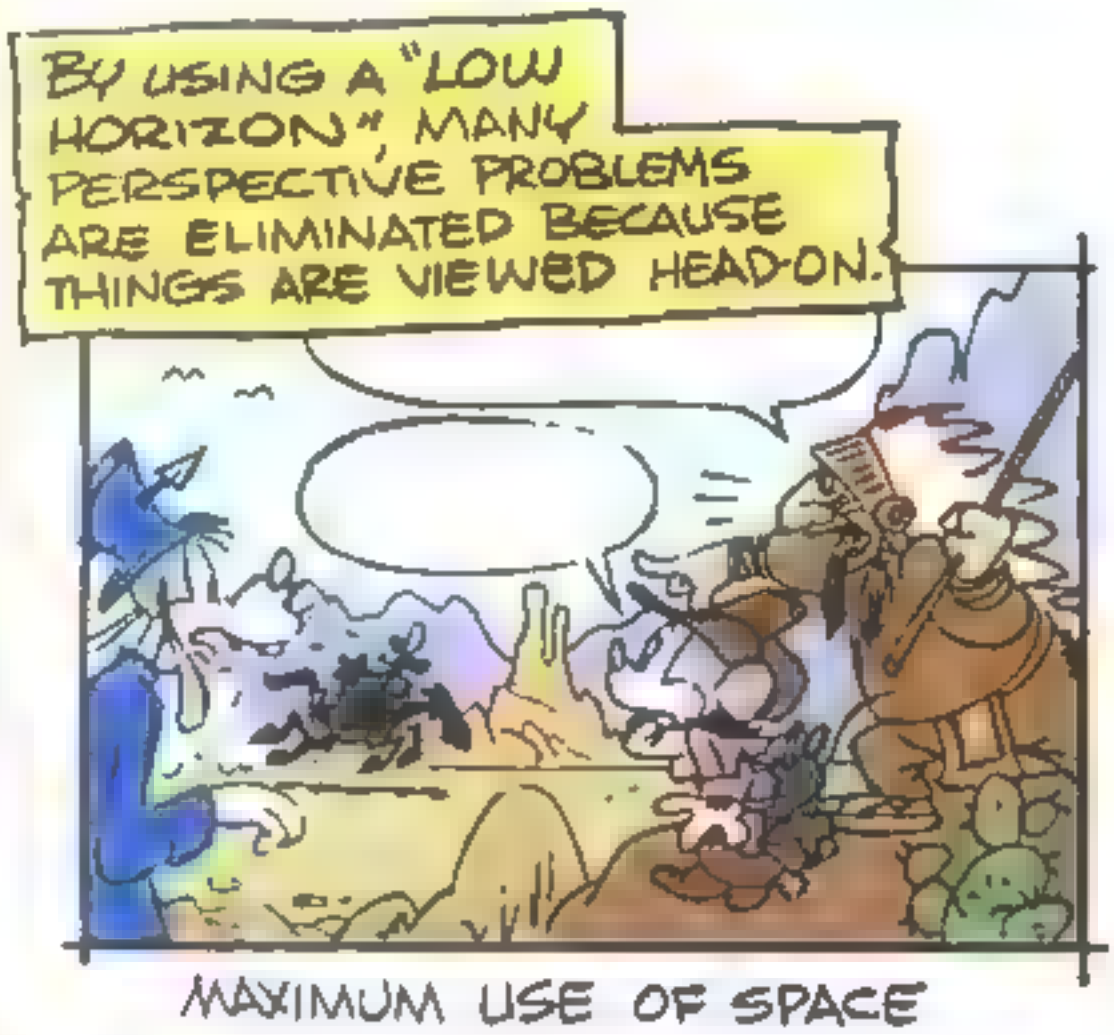
CHARACTER SIZE ↑ RELATIONSHIP IS MORE DIFFICULT.



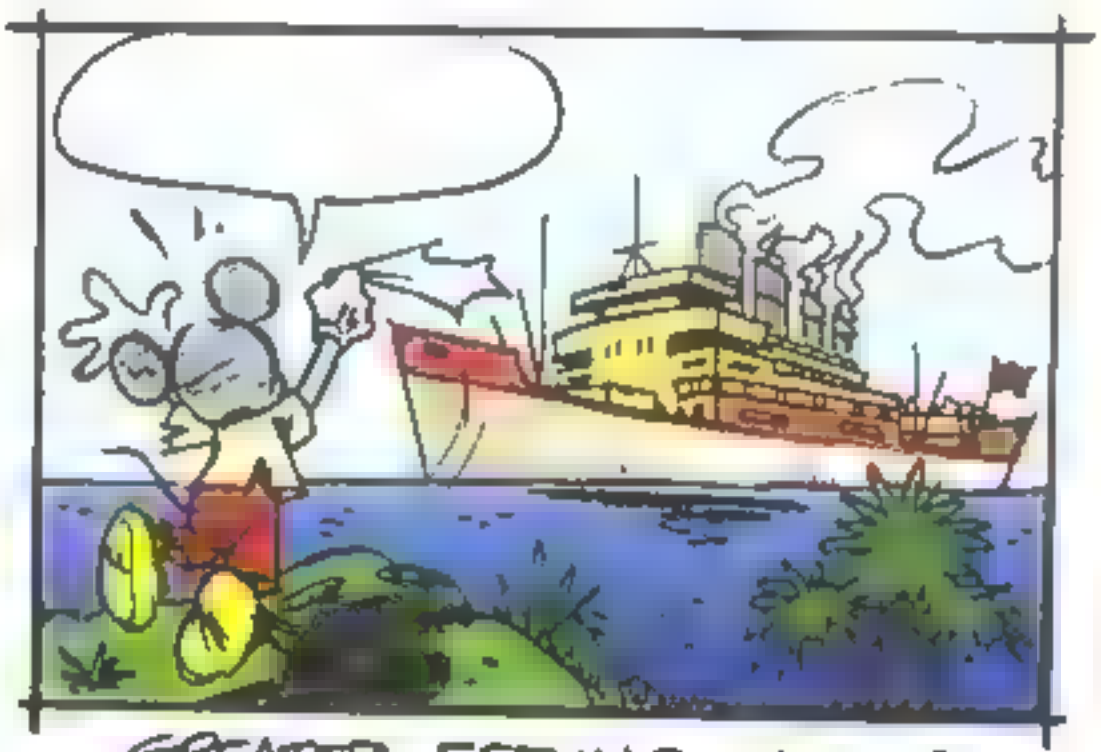
HERE ARE THE SAME CHARACTERS SET AGAINST A LOW HORIZON.



A DOWN SHOT SHOULD BE USED WHEN THERE ARE INTERESTING OR IMPORTANT THINGS TO LOOK DOWN AT!



MAXIMUM USE OF SPACE



GREATER FEELING OF DEPTH.

The need for varying perspectives and angles from panel to panel is covered on this, the last page that was penciled for the handbook.

Gladstone's discovery of the preceding seven pages amongst Disney's inventory was fortuitous. They make not only an interesting feature in this book, but provide excellent advice for anyone wishing to break into the industry.

Walt Disney's

Donald Duck

in "The Once and Future Duck"

Part 1 of 3

HEAR THAT? SOUNDS LIKE GYRO'S HAD ANOTHER *BRAINSTORM!*

VOOM! VOOM! VOOM!

VZT!

CRACKLE!

VZT!

GYRO GEARLOOSE
INSOLVABLE PROBLEMS SOLVED

STAND BACK! GENIUS AT WORK

SPECIAL SALE! BARREL-O INVENTIONS 5 BUCKS

:GULP!: LET'S HURRY PAST!

YEAH! IT'S NOT *WISE* TO BE AROUND WHEN GYRO'S WORKING ON ONE OF HIS *WACKY* EXPERIMENTS!

D95079

BLAM!

ZOW!

MY ACHING TAILFEATHERS!

HEY! QUICK! IS IT *LAST WEEK* OR ONLY *YESTERDAY?*

IT'S . ER .. *TUESDAY*, UNCA DONALD! WHY?

DRAT! THAT MEANS IT'S STILL *TODAY!* GYRO'S BLOWN ME UP FIVE TIMES AND HE *STILL* HASN'T SENT ME *THROUGH TIME!*

!

THROUGH *TIME?!!*

YEAH! AND IF HE EVER GETS IT *RIGHT*, I'LL BE *RICH!*

YOO-HOO ... DONALD! ARE YOU IN HERE NOW OR YESTERDAY?

BAD NEWS, GYRO! WE'LL HAVE TO *TRY AGAIN!*

ER ...TRY *WHAT* AGAIN?

WHY MY NEW INVENTION, BOYS -- A MINATURE, *PERSONAL TIME-TRAVEL HELMET!* IT'S FOR SHORT TIME HOPS AROUND THE *HOUSE!*

HUH?

CONSIDER THE HOUSEWIFE WHO GETS SO CAUGHT UP IN A SOAP OPERA THAT SHE *BURNS* DINNER! WITH THIS HELMET, SHE CAN POP *BACK* ONE HOUR AND TAKE THE ROAST OUT *ON TIME!*

OR THE GUY WHO *OVERSLEEPS* BECAUSE HE STAYED OUT TOO LATE AT THE BOWLING ALLEY! WITH THIS HELMET, HE CAN POP BACK IN TIME A FEW HOURS AND LEAVE FOR WORK *ON TIME* — WHILE HE'S *STILL ASLEEP!*

Z.

VERY FUNNY, UNCA DONALD! BJT TIME TRAVEL IS A *SERIOUS* SCIENCE!

I *KNOW* THAT, YOU LITTLE *KILLJOYS*. .

. AND I'M GOING TO BE *SERIOUSLY* RICH! IN RETURN FOR HELPING GYRO TEST THE HELMET, I GET EXCLUSIVE RIGHTS TO *SELL* IT!

SELLING'S NO FUN! I'M ONLY INTERESTED IN MAKING THE HELMET *WORK!*

BUT I CAN'T SEEM TO WORK OUT THE BUGS IN THE POWER GRID! AN ENERGY SURGE COULD RESULT IN A MUCH *LONGER* TIME HOP THAN IS *SAFE!*

THAT'S NOT YOUR ONLY PROBLEM, UNCA DONALD! IT'S *DANGEROUS* TO JUMP THROUGH TIME WITHOUT BEING INSIDE A TIME MACHINE!

NOW WHAT ARE YOU BABBLING ABOUT?

WITHOUT THE *PROTECTION* OF A VEHICLE, YOU MIGHT MATERIALIZE AT A TIME WHEN SOMETHING *ELSE* OCCUPIED YOUR LANDING SPOT!

YEAH? SO?

WELL, WHAT IF YOU WENT BACK A MONTH AND GYRO HAD A *WORKBENCH* STANDING THERE? OR IF A POWER SURGE SENT YOU BACK A FEW *YEARS* TO WHEN A *TREE* WAS GROWING IN THAT SPOT?

YOU'D MATERIALIZE *INSIDE* THE OBJECT! IT MIGHT NOT BE *HEALTHY!*

GRACIOUS! HE MIGHT EVEN *EXPLODE!*

ACK!

I CAN SEE NOW THAT WE'LL NEED TO CONDUCT THESE EXPERIMENTS IN A PLACE *SURE* TO BE CLEAR OF *OBSTRUCTIONS*, NO MATTER *HOW* FAR BACK IN TIME THE SUBJECT TRAVELS!

THE "SUBJECT" *AGREES!* HOW ABOUT THE MIDDLE OF A *FIELD?*

A *MOUNTAINTOP?*

THERE MIGHT HAVE BEEN A *FOREST* THERE A FEW HUNDRED YEARS AGO!

A MOUNTAIN MIGHT HAVE *ERODED* AWAY A DUCK-HEIGHT'S WORTH IN A FEW CENTURIES!

GYRO, WHAT'S THE *MAXIMUM* RANGE OF YOUR MACHINE, EVEN WITH THE *WORST* MALFUNCTION?

ABOUT *5,000 YEARS!*

THEN THE ONLY *SAFE* SPOT IS ... *STONEHENGE!*

STONE WHICH?

IT'S AN ANCIENT CIRCLE OF STONE MENHIRS BUILT IN *ENGLAND* OVER *50 CENTURIES AGO!* IT'S *PROBABLY* A SOLAR OBSERVATORY DESIGNED TO MARK THE PASSING OF THE SEASONS!

STONEHENGE

SURELY NO TREE OR STRUCTURE WOULD HAVE BEEN INSIDE THE CIRCLE IN ALL THAT TIME!

BUT MOVE ALL THIS EQUIPMENT TO *ENGLAND?*

=GULP!= I'LL *PAY* TO MOVE IT! I'D RATHER BE *BROKE* THAN *EXPLODED!*

WE NOW TRAVEL AHEAD ONE WEEK IN OUR OWN INSTANT TIME MACHINE, TO A PRE-DAWN MORNING ON THE SALISBURY PLAIN IN SOUTHERN ENGLAND ...

TO STONEHENGE, WHERE PREHISTORIC BRITONS CELEBRATED MYSTIC RITUALS NOW LOST IN THE HAZE OF 50 CENTURIES!

HMPH! IT'S STILL *TOO DARK* TO SEE!

YES, BUT YOU CHAPS PROMISED TO BE DONE WITH YOUR EXPERIMENTS BEFORE THE *TOURISTS* START ARRIVING!

WHAT WILL YOU USE TO *POWER* THAT GIZMO?

THIS SOLAR COLLECTOR WILL HARNESS THE *SUN'S* POWER! AND IF WE NEED MORE, I HAVE A *GENERATOR* IN MY MOBILE LAB OUT THERE.

DO YOU GET A *LOT* OF TOURISTS HERE?

BLIMEY, *YES!* AND NOT ONLY TO SEE STONEHENGE, E THER! THIS IS *ALSO* THE REGION WHERE *KING ARTHUR* LIVED!

REALLY?

QUITE SO! KING ARTHUR AND HIS GALLANT *KNIGHTS OF THE ROUND TABLE* ONCE GALLOPED ON MAGNIFICENT STEEDS OVER THIS *VERY COUNTRY-SIDE*, PERFORMING *LEGENDARY* DEEDS OF *VALOR!*

CAMELOT IS SAID TO HAVE STOOD ON CADBURY HILL, JUST WEST OF HERE! FROM THERE, THE KING OF ALL THE BRITONS LAUNCHED HIS QUEST FOR THE *HOLY GRAIL!*

WOW!

THE LEGENDS SAY THAT STONEHENGE ITSELF WAS *MAGICALLY* BUILT BY *MERLIN*, THOUGH ACTUALLY IT WAS ALREADY 3500 YEARS OLD IN ARTHUR'S DAY!

OKAY ... WE'RE ALL SET!

REMEMBER, IF WE *DO* SUCCEED IN SENDING YOU THROUGH TIME, THE HELMET IS SET TO AUTOMATICALLY RETURN YOU IN FIVE MINUTES!

WE *STILL* DON'T THINK THIS IS A GOOD IDEA!

ONCE YOU'VE ARRIVED, CHECK THE DATE ON THE HELMET'S CHRONOMETER SO YOU'LL KNOW *WHEN* IT IS! TODAY'S SEPTEMBER 22!

THE *AUTUMNAL EQUINOX!* AN INTERESTING DAY TO VISIT STONEHENGE!

I'LL ADJUST THE SOLAR COLLECTOR SO WE'LL HAVE POWER AS SOON AS THE *SUN* RISES!

HERE IT COMES!

AND WITH IT COMES THE ERA OF *AFFORDABLE* TIME MACHINES, FROM "DONALD DUCK AND CO."!

THROW THE SWITCH, GYRO!

WE'RE ALMOST AT FULL POWER! THREE...TWO...

.ONE...

.ZERO!

PTHZAK!

WELL, I *FELT* SOMETHING, BUT I DON'T SEEM TO HAVE *GONE* ANYWHERE!

?

DRAT! YOU'RE STILL HERE! I'VE *FAILED* AGAIN!

=WHEW!= THANK GOODNESS!

MAYBE IF I HOOK UP THE GENERATOR AND — *HEY!* WHERE'S MY MOBILE LAB AND ALL MY *INVENTING TOOLS?*

AND WHERE'D THAT KNOW-IT-ALL *GUIDE* RUN OFF TO?

HE MUST HAVE HOPPED IN YOUR LAB TRUCK AND TAKEN OFF! THE *CROOK!*

BUT WHERE'S HIS JEEP? HE COULDN'T DRIVE *BOTH* VEHICLES!

MAYBE HE HAD AN *ACCOMPLICE!* C'MON — LET'S GET AFTER THEM! NO ONE'S GONNA WRECK *MY* CHANCE TO GET RICH!

VAROOM!

UH ...WHERE'S THE *MAIN ROAD* WE CAME IN ON?

AND WHERE'S THE FENCE?

AND THE PARKING LOT?

AND THE TOURIST CENTER?

YOU MUST HAVE DRIVEN OUT THE *BACK EXIT*, GYRO! PULL OVER AND ASK THAT FARMER FOR DIRECTIONS!

HEY, BUDDY! WHAT'S THE QUICKEST WAY TO THE MAIN HIGHWAY TO AMESBURY?

SCREECH!

YAAAAAAH!

GULP! I HAVE A *BAD* FEELING ABOUT THIS!

NO REASON FOR *YOU* TO FEEL BAD JUST BECAUSE THAT GUY HAS A BAD CASE OF *TEA NERVES!* THEY DRINK THAT STUFF LIKE *CRAZY* OVER HERE, YOU KNOW!

MAN, HE'S REALLY *BOOKIN'!*

SAY, MAYBE HE'S JUMPY BECAUSE *HE'S* THE CROOKED GUIDE'S *ACCOMPLICE!* WE'D BETTER *FOLLOW* HIM!

VROOM!

HAH! *THERE'S* A BUNCH WHO CAN TELL US WHERE WE ARE! ALL THEY HAVE TO DO IS CHECK THEIR FANCY MAPS AND COMPASSES!

UH ... WHO ARE YOU TALKING ABOUT, UNCA DONALD?

SCREECH!

WHY THE LOCAL CHAPTER OF YOUR PRECIOUS *JUNIOR WOODCHUCKS*, OF COURSE! LOOKS LIKE THEY'RE HOLDING A WOODCHUCK *JAMBOREE* DOWN THERE!

DON'T DRIVE UP TO IT, GYRO! IT'S AN *ARMED ENCAMPMENT!*

ARMED? WITH *WHAT? WOODCHUCK GUIDE-BOOKS?* THE BRITISH EDITION CAN'T BE ANY-MORE IRRITATING THAN THE DUCKBURG VERSION!

AIIEE! FROM WENCE DID THE SAXONS GET SUCH A *FEARSOME* METAL CHARIOT?

RELAX! THE FOOL HAS NO *FOOT SOLDIERS* TO BACK UP HIS ATTACK!

OPEN UP IN THERE! WE'VE GOT SOME UMPTEEN-STAR GENERALS FROM THE COLONIES BADLY IN NEED OF *DIRECTIONS!*

NO, UNCA DONALD!!!

GLOM!

GOSH! THOSE BRITISH WOODCHUCKS ARE A *ROUGH* LOT!

KINDA *BIG* FOR THEIR AGE, TOO!

HEY! TAKE IT *EASY!*

DOGGONE IT! I'M BEGINNING TO THINK YOU KIDS WERE *RIGHT* AND SOMETHING *STRANGE* IS GOING ON!

YEAH, *REALLY* STRANGE!

FLOP!

WHAT'S ALL THIS THEN!

SAXONS, M'LORD! THEY APPROACHED THE RAMPARTS OF CAMALLATE AS *BRAZEN* AS AN ENTIRE LEGION!

BAH! THESE ARE NOT SAXONS! NOR ANGLES, NOR JUTES, NOR ANY OF THOSE *OTHER* NORTHERNERS' WHO INVADE OUR LANDS LADEN WITH ALE KEGS AND BAD MANNERS! WHO BE THEY IN *TRUTH*?

THE QUESTION IS, WHO ARE *YOU*, PAL?

'BETTER KNOWN AS THOSE GOOFY VIKINGS FROM SCANDINAVIA!

FOOL! YOU STAND BEFORE *ARTURIUS RIOTHAMAS*, WARLORD OF DUMNONIA, LAST DESCENDANT OF LUCIUS CASTUS OF *ROME!*

SILENCE, MYRDDIN! YOUR SINGING ALWAYS MAKES MY *HEAD* THROB!

WHAT'S IT SAY, DEWEY?

BRACE YOURSELF! THAT'S *KING ARTHUR* HIMSELF! THE OTHER GUY IS *MERLIN*, AND WE'RE IN *CAMELOT!* THEY'RE USING THE ORIGINAL *CELTIC* NAMES!

CONGRATULATIONS, UNCA DONALD — YOU'VE GONE BACK IN TIME *15 CENTURIES!* WE ALL HAVE, SOMEHOW!

AND *WITHOUT* THE TOOLS GYRO NEEDS TO SEND US HOME AGAIN!

YOU MEAN, THAT FLEABAG IN THE SMELLY BEAR RUG IS *THE* KING ARTHUR?!

WHAT A *RUDE* PERSON!

TRULY HE *IS* A SAXON!

FOR-SOOTH! OFF WITH HIS HEAD!

TO BE CONTINUED!

Statement of Ownership, Management and Circulation (Required by 39 U.S.C. 3685)
1. Publication Title: Walt Disney's Comics and Stories.
2. Publication Number: 0000-983
3. Filing Date: October 1, 1996
4. Issue Frequency: Bimonthly
5. No. of issues published annually: 6
6. Annual subscription price: $32.00
7. Complete mailing address of known office of publication: Gladstone Publishing, 212 S. Montezuma, Prescott, Yavapai County, AZ 86303
8. Complete mailing address of headquarters or general business offices of publisher: Gladstone Publishing, 212 S. Montezuma, Prescott, Yavapai County, AZ 86303
9. Full names and complete mailing addresses of publisher, editor and managing editor: Publisher, Bruce Hamilton, 212 S. Montezuma, Prescott, AZ 86303; Editor, Leonard Clark, 212 S. Montezuma, Prescott, AZ 86303; Managing Editor, none.
10. Owner: The Bruce Hamilton Company, 212 S. Montezuma, Prescott, AZ 86303; Bruce Hamilton, 212 S. Montezuma, Prescott, AZ 86303; Helen Hamilton, 212 S. Montezuma, Prescott, AZ 86303.
11. Known bondholders, mortgagees, and other security holders owning or holding 1 percent or more of total amount of bonds, mortgages or other securities (if there are none, so state): None.
12. For completion by non-profit organizations authorized to mail at special rates.
13. Publication name: Walt Disney's Comics and Stories.
14. Issue date for circulation data below: #605, October.
15. Extent and nature of circulation:
Average no. of copies each issue during preceding twelve months: A. Total no. copies (net press run): 23,601. B. Paid and/or requested circulation: 1. Sales through dealers and carriers, street vendors and counter sales (not mailed): 11,940. 2. Paid or requested mail subscriptions (include advertisers proof copies/exchange copies: 2,248. C. Total paid and/or requested circulation (sum of 15b(1) and 15b(2)): 14,188. D. Free distribution by mail (samples, complimentary and other free): 15. E. Free distribution outside the mail (carriers and other means): 224 F. Total free distribution (sum of 15d and 15e): 239. G. Total distribution (sum of 15c and 15f): 14,427. H. Copies not distributed: 1. Office use, leftovers, spoiled: 1,116. 2. Return from news agents: 8,058. I. Total (sum of 15g, 15h(1), and 15h(2)): 23,601. Percent paid and/or requested circulation (15c/15g x 100): 98.3%
Actual no. copies of single issue published nearest to filing date. A. Total no. copies (net press run): 9,569. B. Paid and/or requested circulation: 1. Sales through dealers and carriers, street vendors and counter sales (not mailed): 6,855. 2. Paid or requested mail subscriptions (include advertisers proof copies/exchange copies: 1,884. C. Total paid and/or requested circulation (sum of 15b(1) and 15b(2)): 8,739. D. Free distribution by mail (samples, complimentary and other free): 15. E. Free distribution outside the mail (carriers and other means): 224 F. Total free distribution (sum of 15d and 15e): 239. G. Total distribution (sum of 15c and 15f): 8,978. H. Copies not distributed: 1. Office use, leftovers, spoiled: 591. 2. Return from news agents: 0. I. Total (sum of 15g, 15h(1), and 15h(2)): 9,569. Percent paid and/or requested circulation (15c/15g x 100): 99.3%
16. This statement of ownership will appear in the 607th issue of this publication
17. I certify that the statements made by me above are correct and complete.
Signed: Steven C. Calrow, Business Manager.

make an effort to hand letter at least those areas in the future.

As sometimes happens, our plan to move Barks' paintings to our back covers got put off a few issues for various reasons. The wraparound cover painting, which kicks off the new policy was slated for last issue but got bumped to this one. We should be on track now, however. Watch for the answer to your Bucky Bug questions and more Li'l Wolf stories coming your way soon.

Continuity is a problem for any series, but I don't regard it as being vitally important in the Disney character comics, because the main point is to entertain, and the stories are not generally meant to be seen as an on-going serial.

Anybody who really wants to try can find a massive number of contradictions in the various Scrooge and Donald stories. Donald, for example, sometimes ends up rich at the end of one story, but is always broke again at the start of the next.

Scrooge, Donald and the others exist primarily to entertain, and "realism" is not a critical part of their world. If a story "doesn't fit" because it goes against the "established facts," that is less important than whether or not it's a good story. Try fitting "Island in the Sky" into any type of continuity and see what I mean. It's still a very good story.

One thing I remember from the days when comics didn't include credits is there seemed to be one particular "style" of drawing I would recognize, and I was always pleased to see because it meant I would probably enjoy the story. As you'd expect, when I finally identified the style it was Carl Barks'. (These days, I get a similar feeling when I see something drawn by Rosa or Van Horn.) What I find most interesting about this is my opinion wasn't formed based on any "critical comments" about his work. It was based not on the opinions of the "fans" or anything except what I read and enjoyed. I looked at what I was reading and decided I liked "these ones" best. To me that means far more than if anybody had tried to tell me what I "should" like.

In point of fact, I agree with the people who regard Barks as the best ever of the "Duck" writers and artists, but the extent to which some of your correspondents (in the letters to your comics) seem to carry this opinion depresses me a little. The ones who try to tell people "only Barks' work is worth reading," or the newer ones who say the same thing about other authors or artists all seem to think that everybody else should share their tastes.

I know full well that I'm not going to like everything you print, but I recognize that you have to cater to people with different likes and dislikes.

Criticism can be useful, but only if the critic is able to recognize the difference between opinions based on what they personally like, and criticism based on an objective measure.

Overall, I am impressed with the quality of the writing and artwork of most of the stories you produce, and I believe that they compare favorably with much of what is produced by the "entertainment industry."

Most "serious" comics these days all too often seem to be written either to depress people or beat them over the head with a "message." Either that, or they emulate television or the movies by being dull, boring, repetitive and mindlessly violent. Television itself is virtually a wasteland. Most recent novels I have read have been the same. All of those things appear to be produced primarily by people who are virtually illiterate and regard the word "entertaining" as being synonymous with "big explosions."

It's nice to see a company such as yours producing "entertainment" that actually entertains!

Alexander John Edmonds
Victoria, Australia

Thanks, Alexander. We aim to please a wide spectrum of fans with a selection of material that we feel best represents popular characters, writers and artists.

VISIT OUR WEB SITE AT
http://www.primenet.com/~bhc
NEXT ISSUE SHIPS THE WEEK OF NOVEMBER 18!